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THE BOOKMAN

A JOURNAL FOR BOOK READERS
BOOK BUYERS AND BOOK SELLERS

SPECIAL CHRISTMAS NUMBER

HODDER & STOUGHTON
27 PATERNOSTER ROW
LONDON

The Christmas Number of The Bookman.

"I AM A BOOKMAN."—JAMES RUSSELL LOWELL.

No. 159. VOL. XXVII. DECEMBER, 1904. PRICE ONE SHILLING.

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NOTICES.

All communications intended for the Editor must be addressed to the Editor of THE BOOKMAN, 27, PATERNOSTER ROW, LONDON, E.C.

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

News Notes.

In presenting to our readers the Christmas number of THE BOOKMAN, we have pleasure in acknowledging our indebtedness to the publishers, who have courteously permitted us to reproduce a number of pictures from the illustrated books of the year.

To Messrs. Macmillan and Co. we are specially indebted for an interesting collection of drawings by Mr. Hugh Thomson. As an illustrator Mr. Thomson is almost as closely identified with the masterpieces of eighteenth-century prose and poetry as is Mr. Dobson from the editorial side, and we are enabled to offer our readers many charming and characteristic examples of his delicate art.

We have pleasure in presenting to our readers a series of clever caricatures by Mr. Stuart Boyd, a son of the well-known *Punch* artist, Mr. A. S. Boyd.

Mr. Stuart Boyd was educated at University College School, and won a prize there for a series of cartoons, the masters being admissible as models. The unusual nature of the competition did not escape the keen eye of Mr. Owen Seaman, who celebrated the event in a poem which is reprinted in his new volume, "A Harvest of Chaff." Mr. Seaman, in his humorous address to Mr. Lewis Paton, the Head Master at the time, congratulates him on his breadth of view.

> "For, had our young Hellenic sense
> On fancy portraits been employed,
> We should have earned a recompense
> Other than that of Master Boyd.
>
> *Macte!* And ever may the round
> Of graver duties leave you free,
> So to support a training ground
> Of younger Tenniels yet to be."

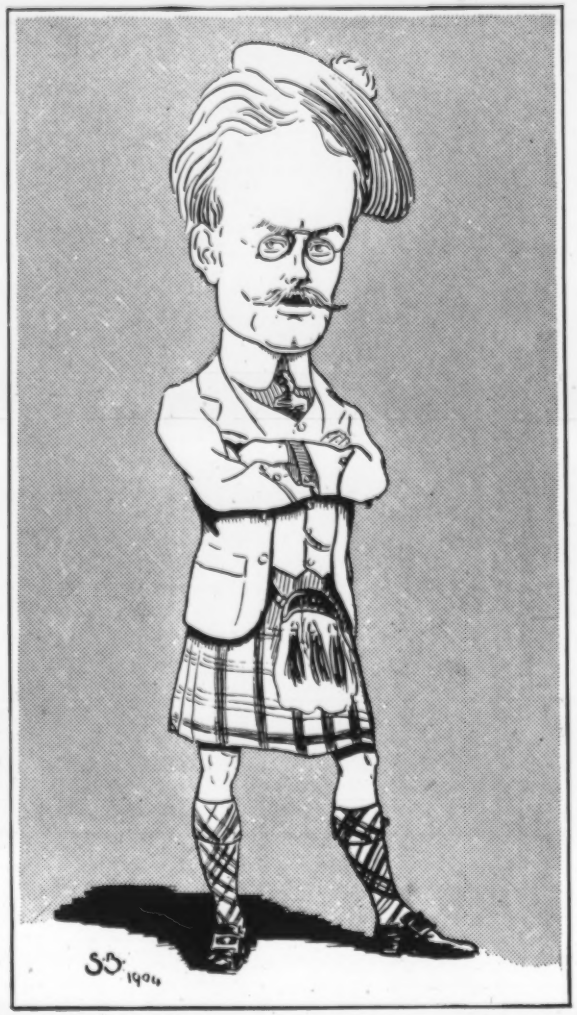
The picture of Robert Louis Stevenson, reproduced in this issue, is taken, with their kind permission, from Messrs. Heffer and Sons' India paper Heliogravure Reproduction of Mr. A. G. Dew-Smith's strikingly successful portrait. Many who knew Stevenson well consider this to be the most typical and most satisfactory likeness.

Miss Silberrad's new novel, entitled "The Wedding of the Lady of Lovell," will be published towards the end of February. In this country it will be issued by Messrs. Constable and Co., and in America by Messrs. Doubleday, Page and Co.

We understand that a recent announcement in the press to the effect that Miss Marie Corelli is the author of a book of "interviews with celebrities," bearing the title "With Pen and Camera," is quite incorrect. Miss Corelli has never written any such book.

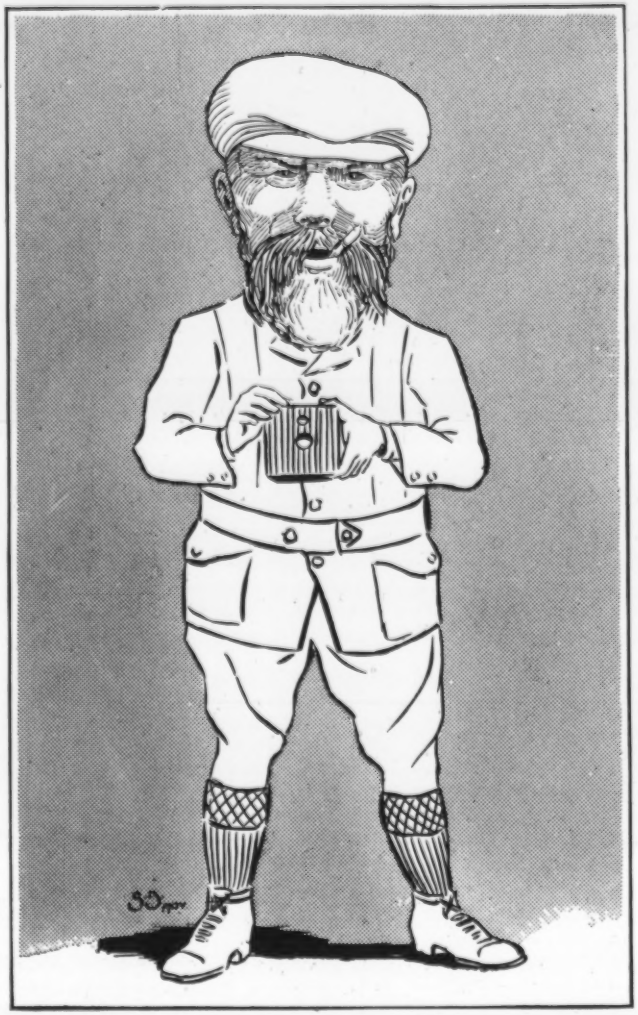
Mrs. Maybrick's account of her prison life will be

John Splendid.



Neil Munro.

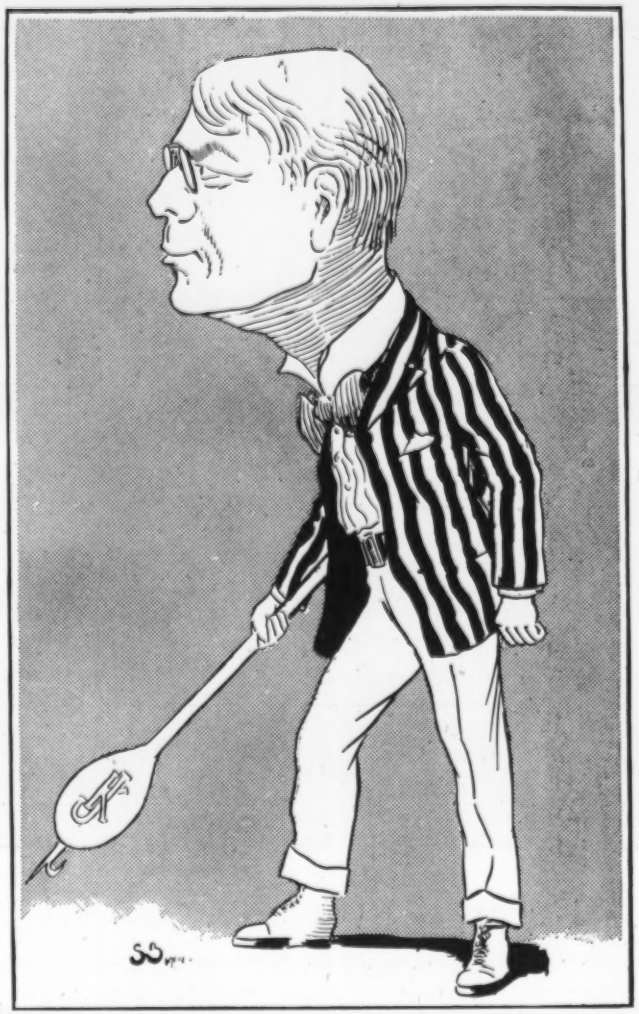
The Idler.



Robert Barr

Drawn by Stuart Boyd.

On the Stage and Off.



J. B. Booth

published in volume form about the middle of the month by Messrs. Funk and Wagnalls simultaneously in London and New York.

Mr. J. H. McCarthy's new novel, "The Dryad," will be published simultaneously here and in America by Messrs. Methuen and Messrs. Harper in the spring of next year.

"The Daughter of the Reds" is the general title of a new series of short stories which Mr. Max Pemberton is writing for serial publication in the *London Magazine*. The stories deal with the time of the Siege of Paris and the Commune.

Early in the New Year Messrs. Hodder and Stoughton will issue the third volume of the Art and Life Library, a series of art books which has become widely known owing to the great success of "The British Home of To-Day" and "The Gospels in Art." "The British Home of To-Day" is out of print and at a premium, while "The Gospels in Art" is, in all probability, the most popular gift-book of the season, and is selling in large numbers in all parts of the country. The third volume, now in active preparation, will deal with the "Women Painters of the World," from the fifteenth century to the present day, and will be dedicated, by gracious permission, to Her Majesty Queen Alexandra. The volume will be even more generously illustrated than "The Gospels in Art," and nearly two hundred women painters will be represented. Thus, for the first time in the history of Art, both the general public and the professional student will be able to see what the genius of women has produced in painting since Caterina Vigri worked in her convent, a contemporary of Fra Angelico. The book will be edited by Mr. W. Shaw Sparrow.

Dr. William Edgar Geil, the distinguished traveller and author of "A Yankee on the Yangtse," has a new volume in the press, entitled "The Isle that is called Patmos."

We hear on good authority that the public that takes delight in the workmanship of Art will soon be asked to welcome a new series of volumes, to be known as the Universal Library of Art. It will differ widely from any of its predecessors and rivals, being not only larger in form, but better in style and more reasonable in price. The masters of every kind of art will be represented, but particular attention will be given to those classes of work in which the masters' aim was to please themselves without reference to the taste of any patron or any public.

The new novel by Allen Raine, which Messrs. Hutchinson and Co. will publish at an early date, is, we hear, to be entitled "Emlyn."

Mr. Hilaire Belloc is at present engaged in writing a Life of Marie Antoinette.

Messrs. Methuen and Co. have in the press a new volume of stories from the pen of Mrs. B. M. Croker. It will be published some time in March of next year.

Mrs. Alec Tweedie is at present in Mexico, and the guest of President Diaz. Mrs. Tweedie's new book, "Sunny Sicily," will be published at once by Messrs. Hutchinson and Co. The American edition is in the hands of the Macmillan Co. of New York.

Messrs. Charles Scribner's Sons, of New York, will issue almost immediately the American edition of Mr. Belloc's new novel, "Emmanuel Burden." The American edition of the book will, like the English edition, contain Mr. G. K. Chesterton's very clever illustrations.

Mr. Joseph Conrad has written an appreciation of Henry James, which is to be published shortly in the *North American Review*.

Mr. Conrad's new book will be entitled, "The Mirror of the Sea." After running its serial course in "Maga," it will be published by Messrs. Blackwood.

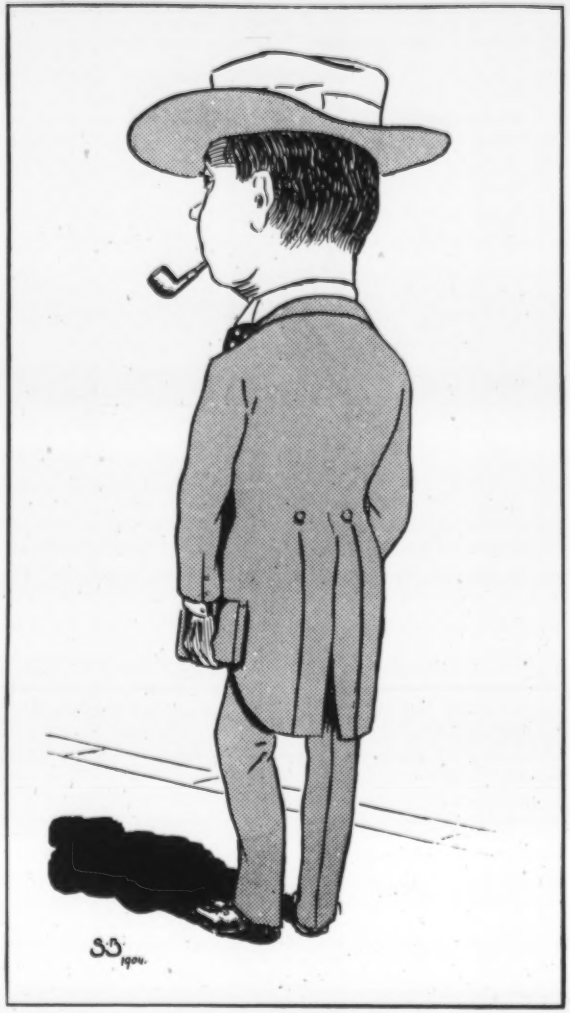
Mr. Wirt Gerare has just returned from the Far East, where he has been representing the *Times* with the Russian forces. Mr. Gerare has brought with him the manuscript of a book dealing with his experiences in the campaign.

Mrs. Hugh Fraser has been paying a lengthy visit to America in order to study on the spot certain phases of the life of Mary Washington, who is the central figure in the new novel on which Mrs. Fraser has been working for the last two years.

A daily paper states that Mr. Henry James has had various requests to write a series of articles giving his impressions of America revisited. It also asserts that while he has not accepted any of them yet, he will certainly put his impressions on paper, and that the only question is whether he will not publish them as a book. As THE BOOKMAN announced some months ago, Mr. James has made definite arrangements to write a book of impressions, and his last letters announce that he has already made some progress with the work. Mr. James has decided to prolong his visit to the States, and will not now return until the late spring next year. It was hoped by his friends that Mr. James would consent to be entertained at a public banquet in New York, but this he has not seen his way to accept.

Deep Sea Plunderings.

Up Side Streets.



A Literary Gent.

Drawn by Stuart Boyd.

Wholesale Reports of the Bookselling Trade.

(1) ENGLAND.

OCTOBER 20TH TO NOVEMBER 19TH, 1904.

The trade of the past month has upon the whole been of a satisfactory nature, the demand has been well maintained in most classes, whilst in fiction it has distinctly advanced. A certain tendency to slackening was noticeable during the latter portion of the time, but it was in no way unduly pronounced beyond the slight relaxing which is the customary feature immediately preceding the height of the season.

Owing to the unprecedented number of six shilling novels now on the market, very many of which are by authors of distinguished repute, who can at all times rely upon an appreciative public, the task of particularising, within the short limits of this report, presents especial difficulty. Undoubtedly the prevailing item of the month has been "The Prodigal Son," by Hall Caine. Few orders have been executed which did not contain this line. "God's Good Man" is still running strongly, whilst Mr. McCarthy's "Gallowglass" has found an extensive circle of readers. Among those which also deserve special notice are: "The Garden of Allah," "Beatrice of Venice," "John Chilcote, M.P.," "Whosoever shall Offend," "Traffics and Discoveries," "Baccarat," "A Ladder of Swords," "Double Harness," "Tommy and Co.," "Meadowsweet and Rue," "At the Moorings," "Dialstone Lane," and many others. It may safely be said that the present year has been a record one for successful issues. At five shillings Guy Boothby's "Bid for Freedom" has been in ready demand, whilst at three and sixpence "The Affair at the Inn," by K. D. Wiggin and other authors, has been a notable success.

The present season has been very productive of biographical works, and the various personalities have in general been those in whose careers and experiences much public interest has centred. To note the principal items in this class we may mention "The Reminiscences of Sir Henry Hawkins" (Baron Brampton), "After Work," by E. Marston; the lives of Bishop Creighton, Quintin Hogg, Father Ignatius, Emile Zola, Edna Lyall, and the recollections of Madame Adam, Sir J. Robinson, Vambery, Princess Radziwell, and last in appearance but far from so in position, the Reminiscences of that famous Irish raconteur, Samuel M. Hussey. A heterogeneous selection indeed, but one in which each subject has the ear of a wide and appreciative public.

Mention must also be made of the issue of another life of the famous Bedford tinker, John Bunyan, in the Literary Lives series, and judging from its present success it bids fair to be as attractive an item as the former issues on Arnold and Newman.

Mr. Stephen Phillips' new poetical drama, "The Sin of David," took a foremost place immediately upon its appearance, and the sales have been rapid.

Attention has continued to be centred in "King Leopold's Rule in Africa," by E. Morel.

The revised edition of Hymns Ancient and Modern has been placed before the public, but the sales up to the present have not been altogether such as might reasonably have been expected from the reception of previous editions. The reception of the book by the press has not been entirely favourable.

The larger illustrated works of art are not so numerous as in the past year, but mention must be made of the material success of "King Arthur's Wood," by Mrs. Elizabeth Stanhope Forbes.

Among the most noticeable of the children's illustrateds are several old and familiar friends, as "The Golliwogg," "Mr. Punch's Book for Children," "Grant Richards' Annual," and another record of "The Brownies," this time at the Philippines.

Although the sales of the various annual volumes of the popular juvenile periodicals continue to form important items, a noticeable feature of the present season is the diminution in the demand for them, which has been very pronounced.

Gift books have sold freely, and it is difficult to state which have proved the most popular, as the rush for this class of literature is confined more particularly to the week or two immediately preceding Christmas. It may be remarked, however, that the latest production from the pen of the late G. A. Henty, entitled "By Conduct and Courage," has been especially marked as a favourite.

"The Foreign Correspondent," by A. E. Davies, has found a ready market.

Amongst works of a humorous nature, the two foremost lines have proved to be "The Humours of Scottish Life," by Dr. Gillespie, and the already well-known "Extracts from Adam's Diary," by Mark Twain.

The magazines have proved a particularly heavy item, as the majority of them have been, in consequence of the Christmas enlargements, quite double their customary bulk. The sales of all the usually popular issues have been very large.

Diaries, almanacs, and calendars of all descriptions for the ensuing year are already circulating freely.

The following is a list of the books which have been most in demand during the past month. The fiction section is lengthy, but will not bear curtailment:—

Six Shilling Novels.

The Prodigal Son. By Hall Caine. (Heinemann.)
God's Good Man. By Marie Corelli. (Methuen.)
The Garden of Allah. By R. Hichens. (Methuen.)
At the Moorings. By Rosa N. Carey. (Macmillan.)
Traffics and Discoveries. By Rudyard Kipling. (Macmillan.)
The Abbess of Vlaye. By S. J. Weyman. (Longmans.)
Hearts in Exile. By John Oxenham. (Hodder and Stoughton.)
Double Harness. By Anthony Hope. (Hutchinson.)
A Ladder of Swords. By Sir Gilbert Parker. (Heinemann.)
Baccarat. By Frank Danby. (Heinemann.)
Beatrice of Venice. By Max Pemberton. (Hodder and Stoughton.)
Whosoever shall Offend. By F. M. Crawford. (Macmillan.)
The Celestial Surgeon. By F. Montrésor. (E. Arnold.)
Captain Amyas. By Dolf Wyllarde. (Unwin.)
The Merry-go-Round. By W. S. Maugham. (Heinemann.)
Tommy and Co. By J. K. Jerome. (Hutchinson.)
Gallowglass. By M. J. F. McCarthy. (Simpkin.)
John Chilcote, M.P. By K. C. Thurston. (Blackwood.)

HOPE PALMA.

FROM A DRAWING OF THE HEROINE BY HAROLD COPPING ILLUSTRATING JOHN OXENHAM'S NEW NOVEL "HEARTS IN EXILE."

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268, BRIXTON HILL, S.W. . .

Meadowsweet and Rue. By S. K. Hocking. (Unwin.)
Truants. By A. E. W. Mason. (Smith, Elder.)

A Bid for Freedom. By Guy Boothby. 5s. (Ward, Lock.)
A Little Maid. By Amy Le Feuvre. 2s. (Religious Tract Society.)
Edna Lyall's Works. At 3s. 6d. each. (Hurst and Blackett.)
The Affair at the Inn. By K. D. Wiggin and others. 3s. 6d. (Gay and Bird.)
Sir Henry Hawkins' Reminiscences. 2 vols. 30s. net. (E. Arnold.)
Reminiscences of an Irish Land Agent. By S. M. Hussey. 12s. 6d. net. (Duckworth.)
Life of Bishop Creighton. By his Wife. 2 vols. 28s. net. (Longmans.)
Life of Emile Zola. By E. Vizetelly. 21s. net. (Lane.)
After Work. By E. Marston. 10s. 6d. net. (Heinemann.)
My Recollections. By Princess Radziwill. 16s. (Isbister.)
Life of Quintin Hogg. By his Daughter. 12s. 6d. net. (Constable.)
Life of Edna Lyall. By J. M. Escreet. 5s. net. (Longmans.)
Life of Florence Nightingale. By Sarah Tooley. 5s. net. (Bousfield.)
Robinson (Sir J. R.): Fifty Years of Fleet Street. 14s. net. (Macmillan.)
Life of John Bunyan. By the author of "Mark Rutherford." 3s. 6d. (Hodder and Stoughton.)
King Leopold's Rule in Africa. By E. Morel. 15s. net. (Heinemann.)
King Arthur's Wood. By Mrs. E. S. Forbes. 42s. net. (Simpkin.)
The Sin of David. By Stephen Phillips. 4s. 6d. net. (Macmillan.)
Mr. Punch's Christmas Book. 6s. (*Punch* Office.)
The Golliwogg in Holland. By B. Upton. 6s. (Longmans.)
By Conduct and Courage. By G. A. Henty. 6s. (Blackie.)
Annual Volumes of Juvenile Periodicals.
Children's Gift Books, especially those of Blackie, Chambers, Nelson, Religious Tract Society, and W. Collins.
The Foreign Correspondent. By A. E. Davies. 1s. 6d. net. (Simpkin.)
Humours of Scottish Life. By Dr. Gillespie. 3s. 6d. net. (W. Blackwood.)
Extracts from Adam's Diary. By Mark Twain. 2s. net. (Harpers.)
Nister's and Raphael Tuck's Coloured Books for Children.
Almanacs and Diaries of all descriptions.

WEEKLY SUMMARY OF THE WHOLESALE BOOK TRADE.

Week ending
Oct. 22—A good week.
,, 29—Trade well maintained. Export brisk.
Nov. 5—Much activity in all departments.
,, 12—A slight tendency to slacken.
,, 19—A quieter week.

From a photograph by Mr. A. G. Dew-Smith. **Robert Louis Stevenson.**

(Reproduced from a heliogravure by kind permission of Messrs. Heffer and Sons, Cambridge, the publishers of the portrait.)

(2) SCOTLAND.

OCTOBER 19TH TO NOVEMBER 18TH, 1904.

In many directions the wholesale bookselling trade showed signs of briskness, and gave good promise for the coming Christmas. Of course, the ecclesiastical disputes at present absorbing public attention were not calculated to help the perusing of books by those usually reckoned as the purchasers of religious works, but such volumes as "The Life of Dr. J. H. Wilson," by Dr. James Wells, "The Practice of Self-Culture," by Rev. Hugh Black, and Dr. J. R. Miller's two volumes did not fail to gain the attention which they merited.

Any volume of Scottish humour seems at once to meet with ready appreciation, but probably none received this more than that compiled by Dr. John Gillespie, so well known throughout Scotland for his store of anecdotes true to the habits and customs of the people.

Of descriptive books with attractive illustrations, Messrs. Black's volumes "Bonnie Scotland" and "Scottish Life and Character" readily sold, and Mr. Crockett's "Raiderland," with its rich store of tradition of Grey Galloway, proved one of the best of the month.

For Mr. Hussey's "Reminiscences" there were frequent inquiries, and from the libraries requests came for "The Private Life of Two Emperors," a book said to be written from authentic information.

For such a work as "The Gospels in Art," edited by W. S. Sparrow, there was expected a ready sale, and this was realised; and, on account of the Knox Celebrations shortly to be held, Dr. Stalker's graphic work on

the career of the great Reformer came to hand opportunely.

Fiction in the form of six-shilling novels contributed largely to general business, and the following were specially popular:—"The Prodigal Son," by Hall Caine; "The Garden of Allah," by R. Hichens; "The Brethren," by Rider Haggard; "John Chilcote, M.P.," by Mrs. Thurston; "Jess and Co.," by J. J. Bell; and "God's Good Man," by Marie Corelli.

Not an inconsiderable part of the month's trade was that done with annuals, annual volumes, diaries, almanacs, and Christmas numbers of the leading weekly journals. Thin paper editions of standard works were also much in request, and the enterprise shown by publishers in producing juvenile literature and picture books was quite phenomenal.

The great event in the magazine world was the appearance of the new well-advertised monthly, *The World and His Wife*. The demand proved to be far beyond expectation, and many thousands were readily sold. Cassell's "Great Pictures in Private Galleries" made a good start. For the second number of the new *United Free Church Magazine* there were many orders, and the following were more than usually successful:—*The Woman at Home*, *Munsey's Magazine*, the *Royal Magazine*, and especially the *Ladies' Realm*. The following is our list of best selling novels:—

Six Shilling Novels.

The Prodigal Son. By Hall Caine. (Heinemann.)
The Garden of Allah. By R. Hichens. (Methuen.)
Jess and Co. By J. J. Bell. (Hodder.)
God's Good Man. By Marie Corelli. (Methuen.)
The Storm of London. By F. Dickberry. (Long.)
John Chilcote, M.P. By Mrs. Thurston. (Blackwood.)
The Brethren. By Rider Haggard. (Cassell.)
The Happy Valley. By Mrs. B. M. Croker. (Methuen.)
Sir Roger's Heir. By F. F. Moore. (Hodder.)
Whosoever shall Offend. By F. M. Crawford. (Macmillan.)

THE YOUNG AUTHORS' PAGE.

IMPORTANT NOTICE.

NEW REGULATIONS FOR THE YOUNG AUTHORS' PAGE.

In future all criticisms of MSS. will be posted direct to the authors as soon as possible after receipt. Two coupons cut from current numbers of "The Bookman" (see below), together with a stamped addressed envelope, must be enclosed with each MS.

All communications must be addressed to the
Editor of the Young Authors' Page,
"Bookman" Office,
27, Paternoster Row, London.

Terms for fuller opinions on MSS. may be had on application. Every endeavour will be made to return MSS., but should writers desire their MSS. returned, they must send stamped addressed envelopes or wrappers. When this rule is complied with we shall make every endeavour to return the MSS. But we undertake no responsibility whatever for their custody or safe return, and writers are earnestly requested to keep copies.

COUPON.

YOUNG AUTHORS' PAGE.

DECEMBER, 1904.

Miscellaneous.

The Gospels in Art. Edited by W. S. Sparrow. 5s. net. (Hodder.)
The Humours of Scottish Life. By Dr. Gillespie. 3s. 6d. net. (Blackwood.)
Books and How to Read Them. By H. Macpherson. 3s. 6d. net. (Blackwood.)
The Practice of Self-Culture. By Rev. H. Black. 3s. 6d. (Hodder.)
The Life of Dr. J. H. Wilson. By Dr. Wells. 7s. 6d. (Hodder.)
Raiderland. By S. R. Crockett. 6s. (Hodder.)
The Face Beyond the Door. By C. Kernahan. 1s. (Hodder.)
John Knox. By Dr. Stalker. 3s. 6d. (Hodder.)
Scotland in the Time of Queen Mary. By H. Brown. 7s. 6d. net. (Methuen.)
The Complete Motorist. By A. B. F. Young. 12s. 6d. net. (Methuen.)
Bonnie Scotland. 20s. net. (Black.)
Scottish Life and Character. 7s. 6d. net. (Black.)
Reminiscences of an Irish Land Agent. By S. M. Hussey. 12s. 6d. net. (Duckworth.)
The Private Life of Two Emperors. 24s. net. (Nash.)

The Booksellers' Diary.

DECEMBER 6—JANUARY 5.

PUBLICATION DATES OF SOME NOTABLE BOOKS.

December 6th.

LAWSON, SIR WILFRID, and F. CARRUTHERS GOULD.—Cartoons in Rhyme and Line, 4s. 6d. net. (Fisher Unwin)
FITZGERALD, PERCY, F.S.A.—Lady Jean: The Romance of the Great Douglas Case, 12s. net ..... (Fisher Unwin)
NESBIT, MRS. E.—Would-be-Goods. Reprint, 6s. (Fisher Unwin)
O'BRIEN, BARRY.—Ireland. Child's Study Series. Reprint, 2s. 6d. ..... (Fisher Unwin)

December 8th.

"GIDEON WURDZ."—The Foolish Dictionary, 3s. 6d. net. (Dean)

December 12th.

Mark Rutherford Series. Reprints. 5 vols., 1s. net each. (Fisher Unwin)

December 19th.

ALLARDYCE, PAUL.—Stops, and How to Punctuate Them. Reprint, 1s. ..... (Fisher Unwin)
GRAVES, ALFRED PERCEVAL.—Irish Song Book. Reprint, 1s. ..... (Fisher Unwin)

December 21st.

KENNEDY, PROF. A. R. S., D.D.—I. and II. Samuel. Century Bible, 2s. 6d. net, 3s. 6d. net .....(T. C. and E. C. Jack)

January 5th.

SERGEANT, ADELINE.—Mystery of a Moat, 6s. ..... (Methuen)
KEAYS, H. A. MITCHELL.—He that Eateth Bread with Me, 6s. ..... (Methuen)
BAKER, JULIAN L.—Breweries (Books on Business), 2s. 6d. net (Methuen)
DUMAS, ALEX.—Sylvandine, 6d. ..... (Methuen)
"A Naval Officer."—Adventures of a Post Captain, 3s. 6d. net (Methuen)

During the Month, Dates Uncertain.

TEMPERLEY, H. W. V.—Life of George Canning, 7s. 6d. net (Finch)
SIMON, CONSTANCE.—English Furniture Designers of the XVIII. Century, 25s. net. ..... (Bullen)
SANDERS, MARY F. (Editor).—Honore de Balzac: His Life and Writings, 12s. net ..... (Murray)
MACDONAGH, MICHAEL.—The Viceroy's Post Bag, 12s. net (Murray)
SORABJI, CORNELIA.—Sun Babies, 6s. net ..... (Murray)
BRACE, JOSH.—The Culture of Fruit Trees in Pots, 5s. net (Murray)
WYNNE, MAY.—Ronald Lindsay, 6s. ..... (John Long)
CHILDE-PEMBERTON, H. L.—Her Own Enemy. A Play in Four Acts, 2s. 6d. net ..... (John Long)
HINDLE, DACRE.—Links of Love, 6s. ..... (John Long)
CONRAD, JOSEPH.—Lord Jim. New Edition, 6s. (Blackwood)
GORDON-CUMMING, C. F.—Memories, 20s. net (Blackwood)
LAWSON, W. R.—British Economics in 1904, 6s. net (Blackwood)
STEWART, ISLA, and CUFF, HERBERT E.—Practical Nursing. New Edition. 1 Vol. 5s. net ..... (Blackwood)
Stormonth's Dictionary. New Edition, 5s. net ..... (Blackwood)
FAUCIT, HELENA.—Shakespeare's French Characters. New Edition. With Portrait, 7s. 6d. ..... (Blackwood)
LESSING, BRUNO.—Children of Men, 5s. net ..... (Blackwood)
BROOKS, HILDEGARD.—Daughters of Desperation, 3s. 6d. net (Blackwood)
SYNGE, M. B.—The Story of the World. 2 Vols. 3s. 6d. net each ..... (Blackwood)

God's Good Man.

By Marie Corelli.

The Rev. John Walden, Rector of St. Rest, who has already offended the Manor house-party by pausing in his reading of the service because they entered the Church a quarter of an hour behind time, dines at Abbot's Manor, and on being asked by one of the ladies who is just about to light a cigarette whether he thinks it is bad form for women to smoke, replies that he has always been under the impression that English ladies never smoke, but that the rest must of course do as they please. His hostess, Maryllia Vancourt, amazed and indignant at this insult to her guests, deliberately takes a cigarette from the silver box on the table before her and lights it as a signal for the other ladies to follow suit. Walden is mortified; not so much by the knowledge of his social error and the sudden coldness in the attitude of the company towards him which he regards as a merited reproof, but at the sight of the woman whom he has idealised doing a thing he looks upon as a degradation of her womanhood. When Miss Vancourt rises from the dinner-table Walden prepares to leave the house immediately. He is intercepted at the gate of the courtyard by a message from Maryllia that she wishes to speak with him. He repairs to the picture gallery, where he finds her, and a long explanation ensues. Walden elects to take a final farewell of the Manor and its fascinating young mistress, but his evident earnestness moves Maryllia to plead with him, and, laying one hand softly on his arm, she implores him to overlook the incident."

(*Specially drawn for* THE BOOKMAN *by Harold Copping.*)

THE READER.

"SOCIETY" IN RECENT FICTION.*

I.

By Susan, Countess of Malmesbury.

IT is perhaps hardly fair to compare the so-called Society novels of the day with those of an earlier period, for the latter have undergone the winnowing process of the elimination by time of the dull and effete among their number, whereas second and third class productions still circulate, like anæmic blood in the veins of an invalid, through the arteries provided by the circulating libraries.

The novels mentioned here are by no means of the unsuccessful class; on the contrary, they are in considerable request by the ordinary public, and are likely to run into further editions. "God's Good Man," for instance, will probably be as useful financially to its author as her others have proved. Both she and the writer of "Kate of Kate Hall" fall into the curious mistake of imagining that readers can be amused by a detailed description of the *faicts et gestes* of bores. It has always seemed to me that one meets them only too often in real life, and it is hard to be obliged to encounter them again in one's books. Personally, I also object to having my novel padded out to its required length by inferior sermons, which form already quite a sufficient item in one's life-burden.

Another point that must strike the readers of Miss Hunt's clever volume, "Sooner or Later," is the extraordinarily unpleasant view she feels obliged to take of the women amongst whom she moves, for she is evidently describing what she sees—or thinks she sees. "Society," "Art," even "Science," are now words, of the shameless misuse of which one has now become tolerably tired, but it is the misfortune of women writers that, from the very nature of their lives, the inner workings of a man's career are hid from at least all but one in a thousand. They write of what they know and see in their everyday lives, and this limits the subjects with which they are able to deal in a disastrous way.

It is also a mistake to suppose that it is only in "Society" that the Ten Commandments are disregarded, as anyone who is acquainted with village life can regretfully testify—witness Mr. Thomas Hardy, and, as regards the servant class, Mr. Frankfort Moore, or any mistress of a private household, who has tried to help her dependents and poorer neighbours.

Sordid motives and smudgy crimes exist in every rank of life, but along with these shine the "good deeds in a naughty world," the pure hearts, honest, unselfish endeavours, and sweet dispositions which most of us, thank Heaven, see gleaming like a beacon-light on the stormy coasts of our life. Of the six volumes with which we are concerned above, quite the most painful is that written by Mr. Maugham, but it shows a strange insight into the character and ideas of a woman of limited intellect and education. He might, one feels, have spared us the final medicinal dose of the marriage of the two persons chiefly concerned in the suicide of his heroine. "John Chilcote, M.P.," though dealing with a situation almost as impossible as a fairy tale, is yet, like some of these, so readable and plausible that one is carried along to the expected end where one emerges, as a train from a tunnel, into a cutting at least, if not into the open country.

All these novels are fairly grammatical, and with the exception of that one by Marie Corelli, do not adventure into unknown tongues (French, to wit) without adequate preparation.

"Capricious Caroline" has the advantage of describing at least one pleasant woman of clean mind and decent life—a refreshing experience, which helps to take the taste of certain other heroines out of one's mouth. Caroline neither rants nor raves of "Art"; she neither hates, nor unduly loves, "Society"; she is not, praise be to the Powers! a "bachelor girl," and she has a pleasant and wholesome love of little children. One feels that the true "Society" novelist has yet to be born. She must combine a power of writing her mother-tongue with a large mind and long views. She must have been born amongst, or lived her life with, those persons in—and not virtual outcasts from—the class she pretends to describe; while she must take abiding types and characteristics for her models, and not descend to the tricky caricatures which are too often presented to us as portraits of the woman of to-day.

II.

By Lady Violet Greville.

WHEN the drama, in its palmy Elizabethan days, gave a faithful picture of contemporary life, there were no novels; now that novels appear in their hundreds there is practically no drama. Perhaps room does not exist for both; suffice it that novels are the only vehicle by which our descendants will be able to gauge our morals and manners. Do novels, charged with this importance of responsibility, give a faithful picture of society? I fear the answer must be, No! It is as though the authors had a personal grudge against it; they never lose a chance of having a fling at it, and of showing their contempt and dislike for it. That was not the impersonal standpoint of Balzac when he described the world as he saw it in the "Comédie Humaine."

"The Merry-go-round," by W. S. Maugham, deals with the results of a marriage between a so-called man of honour and a barmaid. Most gentlemen do not marry barmaids, nor is the spectacle of their experi-

* "The Merry Go Round." By W. Somerset Maugham.
"Sooner or Later." By Violet Hunt.
"Capricious Caroline." By Madame Albanesi.
"Kate of Kate Hall." By Ellen Thorneycroft Fowler.
"John Chilcote, M.P." By Katherine Cecil Thurston.
"God's Good Man." By Marie Corelli.

ences particularly edifying. The tone of the book is intensely pessimistic, and though interesting, it cannot be taken as typical of ordinary society. Even though Mr. Maugham makes one of his characters say: "I should like a class monied and opulent, with time for the arts and graces in which urbanity and wit and comeliness of manners might be cultivated," yet it is the very existence of such a monied class that seems to annoy the novelists. In their eyes most of the women in society are heartless flirts, most of the men cads.

Miss Corelli, in her latest love story, contrasts the villagers with "the best people who have given up the Almighty altogether and taken to the almighty dollar instead, which no science can do away with." Her society people use bad language which I had believed was almost extinct, and one of them swears at his footman till the poor man drops his sauces over the carpet in sheer dismay.

Miss Violet Hunt's novel, "Sooner or Later," while amazingly clever and well written, gives so sad a description of the feelings of a young girl who is engaged in a love affair with a married man, and so vivid a picture of the unmitigated and fascinating cad who deliberately sets to work to seduce her, that one can only hope the book represents a very small and corrupt section of society.

Mme. Albanesi's story, "Capricious Caroline," takes us into a pleasanter atmosphere. Yet even here, the principal heroine, Camilla, a captivating, charming person, is a forger, and absolutely without any moral sense. The hero, too, brusque and silent, is a working man, and the other male characters in the novel are cads. Caroline is a charming figure, but she is overshadowed by Camilla, and is chiefly seen in company with a pair of delightful children, children quaint and natural enough to redeem any society in which they moved.

"John Chilcote, M.P.," by Mrs. Thurston, is a good piece of melodramatic work, but the situation would be impossible in real life. Here, again, the hero and his double are really poor creatures in their moral characters. As Loder, the hero, who has practised the big fraud, says truly in the impassioned speech where he makes love to the wife of the man he is personating, "Chilcote has followed his vice, I have followed my ambition. It will take a higher judgment than yours or mine to say which of us has been the more selfish man. . . . In life there are only two broad issues—right and wrong." The hero is condemned out of his own mouth, for it is precisely these two issues that modern novelists seek to confuse under an elaborate embroidery of subtle analysis. The hero in this instance, after talking so admirably, calmly decides to remain in his double's shoes and to allow the latter, when dead, to be buried and put away under a false name. It sounds specious, but it is really an immoral act lacking in honour. Is this view of life the true one? I venture to doubt it. I venture to think there are as many good, right-thinking people in society as ever there were. Society, after all, means only a handful of educated people of refined habits, who own those precious possessions which the working man lacks through no fault of his—cultured leisure and the traditions of one's forefathers. There are some who make a good use and some who make a bad use of this leisure, but all good society is not rotten, all rich people are not selfish, and all men are not cads, nor are all women heartless. If the picture is to be truthfully handed down to posterity, it must convey the effect of light as well as of shade, of vivid colouring as well as of a depressing veil of grey mist.

In Miss Thorneycroft Fowler's book, "Kate of Kate Hall," we find some real ladies and gentlemen, though even they are somewhat exaggerated and given to artificial epigrams and malapropisms. Still we are glad to welcome Lady Claverley, with her delightful mixture of common sense and humour. It is not often one meets a woman so wise and such good company. A few of her sayings linger in one's memory.

"All men are difficult to understand, for the simple reason that they are so truthful." "Young people used to take things for granted. Now women think it as great a favour and as big an effort to love their own husbands and children as they used to think it to love their enemies and be civil to the opposing candidate at a county election."

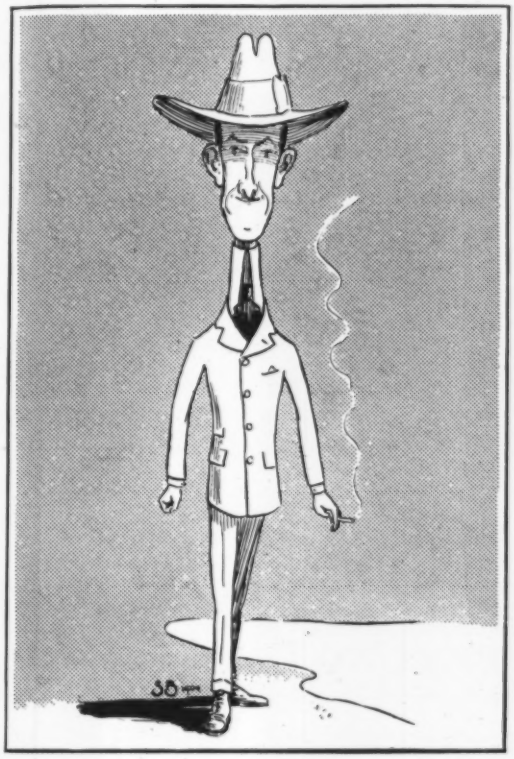
We have few authors now who can limn fair, unbiassed transcripts from life in the middle classes as did George Eliot, Charles Dickens, Mrs. Gaskell, Charlotte Brontë, or Mrs. Oliphant, nor do we find descriptions of society as vivid and faithful as those contained in the novels of Whyte Melville, Thackeray, Lord Lytton, or Lord Beaconsfield. These writers were able to put before us comedy and tragedy, light and darkness, the varying kaleidoscope of human life. Consequently their characters lived, and followed us in our leisure and our occupations, becoming watchwords for certain vices and virtues.

Who has not laughed and cried over the dear old ladies in "Cranford," or suffered with Mary Barton, or loved passionately with Maggie Tulliver in "The Mill on the Floss"? Who has not admired sparkling Kate Coventry, or followed breathlessly the meteor-like career of Becky Sharp?

We put down the novels of the present day generally with a sigh, or perhaps we thank God, like the Pharisee, that we are not even as these. Art, to be true, must be catholic, and no personal animosity of class hatred should be suffered to intrude. To portray only the seamy side of life is not only untrue, but demoralising. The best exponents of society in the present day are Mr. A. E. W. Mason, whose women and whose love-scenes are delightful; Mr. E. Benson, who has given us sparkling pictures of smart people, as well as tender glimpses into domestic happiness; Mr. Anthony Hope, who writes like a polished man of the world; and Mr. Robert Hichens, who has penetrated to the inmost mystery of the hearts of his creatures.

I saw a book lately advertised as "the most daring novel of the day." Why daring? Would it not be better to be human, true, or natural? But then that might be voted dull. Under such conditions the novel can possess no value as a picture of contemporary society, but only represents a fanciful flight of imagination.

Wee Macgreegor.



J. J. Bell.

British and Foreign.

William Canton

A Master of Craft.

Peccavi.

E. W. Hornung.

Drawn by Stuart Boyd.

MARK RUTHERFORD'S BUNYAN.

By Ian Maclaren.

ONE may be grateful for Froude's inaccurate but brilliant appreciation of Bunyan and yet believe that there is room for another exposition of our chief religious classic, and the task could not have been committed into better hands than those of Mr. Hale White. For one thing, the author of "Mark Rutherford" is understood to be a Bedford man, and he is not only therefore in the Bunyan tradition, but also, and this may be no slight influence in a man's work, he would be reared in the same physical environment: in a land which has its own merits; "a wide sky overhangs it, it is not intrusive, demanding admiration, and it is quiet." Then if anyone could appreciate the sincerity of Bunyan's style, its felicity in the choice of words, its simplicity and reserve, it would be this writer. But Mr. White's main qualification for dealing with Bunyan is his sympathy with spiritual religion. We do not mean that he has Bunyan's triumphant assurance; he does not hear the trumpets sounding on the other side. "We may hope and we may even believe, but an unmistakable instinct warns us to be silent." But if he cannot follow Bunyan with confidence on his pilgrimage to a better world, he follows with alacrity through the Valley of Humiliation, the Valley of the Shadow, and Doubting Castle. Justice is done here at least to the struggle of the soul and the sombreness of life.

While we are grateful for all Bunyan's work except his acrimonious controversy with the Quakers, it remains that his gift to every generation is the "Pilgrim's Progress," and it is a true and needed saying that "it is almost entirely the story of the pilgrimage of *man*, not of Puritan man especially, but man in all ages." Coleridge was quite right when he declared that the "Pilgrim's Progress" was "incomparably the best *Summa Theologiæ Evangelicæ* ever produced by a writer not miraculously inspired." It is absurd that Evangelicals should have wasted so much time on Puritan divines, who, with a very few exceptions, are as tedious in their thought as they are illiterate in their style, and not have realised that all they wanted and sought for in Owen and Goodwin could be found at its deepest and its brightest in John Bunyan. One may safely say that all the Puritans have not as much genuine and lasting theology in them as this Bedford tinker, and that no book published since the spacious times of Elizabeth is such a treasury of English speech. The Puritans were provincial in thought and style, and they are now unreadable: Bunyan had the universal note—however he got it; his book is religion, not the theology of a school; his style is literature, not the jargon of a sect. "He is the poet of Puritanism, but also of something greater; that is to say, of a certain class of experiences, incident not especially to the theologian, artist, or philosopher, but to our common nature."

Bunyan perfectly expressed that austerity and purity which justly gave its name to Puritanism, and which Matthew Arnold never understood. Puritanism had its inevitable limitations, but it was a

THE MOST POPULAR NOVELS OF THE SEASON.

"The Queen's Quair." By Maurice Hewlett. **Mary Queen of Scots.**

From a drawing by Maurice Greiffenhagen.

(Reproduced from the *Pall Mall Magazine*, by kind permission of the Editor.)

Jess & Co.
By J. J. Bell.

Jess visits her husband at his workshop. "It's yersel!" cried the joiner cheerfully, slidin' a gob o' lunch and fiddling up the last number of "The Gaudeter's Chronicle."

Mr. Oakley, the shopman, comes to Jess. David Hunter bends him a plate of ham and eggs. "Aw, jist the haun' o' that, Jessie, an' the haun' o' Dod," said Mr. Oakley modestly.

passion of righteousness. That is where it has no contact with the modern mind, which has lost the grace of repentance; but "Mark Rutherford" knows. Conviction of sin, he writes in his chapter on Bunyan as a preacher, is "well nigh inconceivable and fantastic to us. The overwhelming sense of guilt is dead. If we ever feel guilty we can pardon ourselves without any ado." Bunyan could not pardon himself, and had much difficulty in believing that God could pardon him, but once he was pardoned he found in that hard-won relief an incentive to godly living. Puritanism detested license, whether of saints or sinners, and Bunyan was fierce against the Ranters and all Antinomians. This study of the great Puritan brings out admirably that if Bunyan was an unconscious humanist in his instinct for noble writing, he was still more a reformer in his hatred of all iniquity.

The virility of Puritanism was in him, and Mr. Hale White is vastly taken with Bunyan's courage. Bunyan loved a man, and he is at home in describing Valiant-for-truth and Mr. Standfast. He was that kind of man himself — a brave fighter, who was kept in prison by a friendly act that he might be saved from a worse fate. His face in the beginning of this life is that of a ruler—a strong, undaunted, masterful man, with an "unshifting ballast" of common sense. But his last critic also recognises the sympathy and pity which goes with the strenuous experience of Puritanism. With Mr. Fearing Bunyan deals in a gentle and understanding manner, and his likeness is perhaps the most delicate workmanship in the book. Mr. Fearing was not a coward to be despised; he was a humble spirit to be loved. In the Valley of Humiliation he was at home; in the Valley of the Shadow he was ready to die, but at Vanity Fair he would have fought with everybody. The finest stroke of genius in the "Pilgrim's Progress" is Mr. Fearing's crossing of the river, when it was lower than it had ever been in the memory of man, and he went over not much above wet-shod.

The day is past when any man with the sense of letters in him can afford to sneer at Bunyan as a man of genius born in a tinker's hut, or a classic of the artificers in leather, or as the apostle of the imperfectly educated middle class. Poor Cowper, with his pretty gentle muse patronising Bunyan, is enough to make one weep; but Burke, speaking of something being degraded into the style of the "Pilgrim's Progress," makes you want to do something else. Johnson knew better, and when he bore witness that there were only three books he wished longer, one was the "Pilgrim's

THE MOST POPULAR NOVELS OF THE SEASON.

"The Food of the Gods." By H. G. Wells.

"The Rats came out together—six of them."

(Reproduced from *Pearson's Magazine*, by kind permission of the Editor.)

Progress." No man is entitled to look down on Bunyan unless he has a more splendid imagination and can write better English. In which case Bunyan is safe in our day. The lovers of "Mark Rutherford" have a heavier debt of gratitude than ever to its author, and their debt was heavy enough before.

"THE FEMININE NOTE IN FICTION."

By Lucas Malet.

Of all subjects the discussion of which exercises a fascination over the modern mind that of the difference of the masculine and feminine standpoint holds an unenviable pre-eminence, opening wide the floodgates of personal feeling, and proving superior in powers of provocation to the discussion of the Fiscal Question or even of theology itself. A thousand times one has registered a vow to be henceforth forever silent concerning it; and yet, so full is it of evil seduction, that the hunt once up one cannot resist joining in it. In "The Feminine Note in Fiction" Mr. Courtney is responsible for starting the hare; and as, under his leadership, the pursuit promised to be of a peculiarly interesting character, one cannot but regret that he did not see fit to follow it to a more decisive close. It seemed to offer a prospect of definite achievement, and that without any calling of bad names. For Mr. Courtney understands the office of criticism after the French rather than the English manner—namely, as a courteous and sympathetic connoisseur, rather than as a contemptuous or irritable pedagogue.—I leave out of the question those wonderful youths, omniscient in virtue of their rich and varied ignorance, who so cheerfully dispose of the works of their elders and betters in the columns of a certain class of newspaper both here and in America. Let us trust years may bring them a little of the suavity and modesty which is so welcome in Mr. Courtney!—He would really rather award praise than administer punishment, with the refreshing consequence that the humblest, or most eccentric, of the criticised find justice tempered by mercy; while the more successful are secure that none of his pages will be disfigured by the spirit of detraction—born, as one cannot but suspect, of jealousy and fathered by prejudice—which has found expression, more than once recently, in the cheap and silly cry that, since some women write novels so very well, novels cannot be so very well worth writing. Just on account of all this it is greatly to be wished that Mr. Courtney had developed his thesis more fully, and illustrated it more directly from the work of the eight women novelists whom he has selected as specially representative in modern fiction.

For of exactly what, after all, does this "feminine note" consist? Is it to be found in attitude of mind or in subject matter, in atmosphere or in treatment? What is there more distinctively in common between the work of the eight women novelists whose names appear on his list, than there would be between eight equally representative novelists of his own sex? This is just what we should like to know; and I submit, in all humility, that Mr. Courtney does not tell us. Of the time-honoured fallacy that there is but one angle of vision and that the masculine angle, Mr. Courtney does dispose at the very outset of his introductory essay. But, though touching slightly on the subject and making some honourable concessions, he does not dispose of the equally time-honoured fallacy that the feminine angle of vision is equivalent to obliquity of vision, and that the "feminine note" is no other, in plain English, than the neurotic and hysteric note. Against this fallacy one has a right, I think, very definitely to protest. Nerves, and the endless perversions of outlook produced by them, have long ceased to be the exclusive and invidious privilege of womanhood—whether they ever were so is matter for question. "Hamlet" would seem to suggest that, even in "the spacious days of great Elizabeth," morbidity had a recognised existence as a matter of defective sanity not of sex. Men and women necessarily approach the pageant of life from different sides, so to speak, of the arena—one earnestly hopes they will always continue to do so; that it should be otherwise would entail grievous and irreparable loss. It follows that they behold the spectacle with certain inevitable

THE MOST POPULAR NOVELS OF THE SEASON.

"Whosoever shall Offend." By F. Marion Crawford.

"Marcello turned his head and faced the Contessa dell' Armi."

(Reproduced by kind permission of the Macmillan Co., New York.)

differences in adjustment of light and shade, colour and movement. Nevertheless that which they see is actually and fundamentally the same. And precisely in proportion as either man or woman brings a reverent and fearless spirit to bear upon the thing seen, their seeing of it is equally truthful, and their transcript equally valuable. For example, George Eliot's vision of the spectacle of life is truthful and her transcript valuable, not because she adopted the so-called masculine standpoint—many passages could be quoted which prove her a woman beyond all question of doubt—but because she was pre-eminently sane, humorous, humane, and just. The transcript of well-beloved Jane Austen, in whom the masculine attitude of mind is notably conspicuous by its absence, is nevertheless a true and valuable one for precisely the same reason. Instances could easily be multiplied on the latter lines. Mrs. Humphry Ward and Miss Wilkins, to select two from Mr. Courtney's own list, are cases wholly in point.

Did space permit, it would be interesting to deal with various other matters in which one ventures to think Mr. Courtney has somewhat begged the question, or confused the issues. Space, however, does not permit, and I must limit myself to one point only. When autobiography comes in at the door art flies out of the window—this surely is an axiom of universal application, true of man's work every bit as much as of woman's? Both possess superb qualities, yet admitting "The Mill on the Floss" to be a broken-backed book, we must at least admit "Jude the Obscure" to be broken-backed also. In both cases—always supposing the accepted history of these great novels to be the true one—bitter memories of injustice and disappointment have deprived the writers of that detachment which is unquestionably necessary to the conception and execution of a perfect work of art. But here comes in a very difficult question as to the exact scope and function of the novel. How far is it to be written

THE MOST POPULAR NOVELS OF THE SEASON.

"The Last Hope." By H. Seton Merriman.

"Instinctively she dropped on one knee and raised his hand to her lips."

(Reproduced from the *Illustrated London News*, by kind permission of the Editor.)

THE MOST POPULAR NOVELS OF THE SEASON.

"The Brethren." By Rider Haggard. "One leapt upon the edge."
(From a drawing by H. R. Millar.)
(Reproduced from *Cassell's Magazine*, by kind permission of Messrs. Cassell and Co., Ltd.)

exclusively from the ideal standpoint, as a perfectly proportioned and adjusted dramatic composition; how far as a contribution, through personal revelation, to our scientific knowledge of human tendencies and the human heart? The question is, and, I imagine, will always remain, an open one. If the autobiographical note were eradicated we might gain in works of art—though even this, among the English-speaking nations whose instinct of art is curiously limited, is open to doubt. But that we should lose human documents of illuminating beauty, power, humour, and pathos, no one can deny. Maggie Tulliver and Jude we have already repudiated; but really they are condemned in such good company, that one looks a trifle askance at the saved. For if this ruling is followed strictly, we kiss our hands to the Divina Commedia possibly, to the Vita Nuova certainly. The Sonnets of Shakespeare must go; so, too, must "Tristram Shandy," so must "David Copperfield" and "Pendennis"—while, to come down to lesser things, if we are relieved of "The Beth Book" we are deprived of the "African Farm." Verily it becomes not a little alarming to the devotee of literature! And so surely it is best to let the wheat and tares grow together, and put up with a few silly overflowings of vanity and self-consciousness, whether feminine or masculine, for the sake of other books of self-revelation, which to read is to honour, to learn from, and to love.

New Books.

MR. LANG'S HISTORY OF SCOTLAND.*

When the first instalment of Mr. Lang's History was published it bore, on its title-page, the words: "In two volumes." The third volume has now been issued, and the work is still incomplete. This does not imply that it is being written on too large a scale; but rather that the writer did not realise the magnitude of the task he had undertaken. The third volume only covers the period between the accession of Charles the First in 1625 and the Revolution of 1689. Like its predecessors, it furnishes ample proof of its author's acuteness, industry, and wide reading. It does not show, however, that he has mastered the period, though he has skimmed many books and dipped into many others. Even when acuteness and smartness are highly developed, they do not make up for the lack of patient research and intimate knowledge. Still less do they atone for undisguised bitterness and prejudice. As a historian Mr. Lang is neither accurate nor impartial. Judged from this volume his *bête noire* is the Solemn League and Covenant. The mere mention of it is to him as the proverbial red-rag to a bull. To a large extent this volume is an apology for, or vindication of, Montrose and an attack on the Covenanters. In the one he can see scarce a flaw; in the others, scarce a virtue. He does not understand the Covenanters, and probably could not though he tried.

Like other works produced under high-pressure, this shows unmistakable traces of haste. Regarding James Mitchell, he says:—"On February 16, 1674, he had written a long letter 'vindicating his practice'—his pistol practice?—but Wodrow does not print it." Wodrow, however, explains that he omitted the letter because it was already in print. Had Mr. Lang known the period, he would have known where it was printed; or, if he had cared to take the trouble, he might have found out; but he saved time and trouble by guessing what was meant by the phrase, "vindicating his practice." Sometimes a guess is vented as if it were an ascertained fact. For example, he says:—"Wodrow remarks that the revenues of all the Scottish bishoprics 'came but to £4,000 or £5,000 sterling a year, much of their rent being in victual' (Wodrow, i. p. 235). Wodrow took this from Kirkton's MS., to which he makes a general acknowledgment of obligations (Kirkton, 135)." Although Wodrow had the use of Kirkton's MS., it is by no means certain that he drew this from it. He amassed an enormous quantity of MSS., and may have had half a dozen statements concerning the Scottish Episcopal revenues lying before him as he wrote. It may be noted, in passing, that Mr. Lang's quotation from Wodrow is inaccurate, the words "in ordinary years" being omitted and the sense thereby obscured. Again, he says:—"It was a not uncommon, if not an official Presbyterian opinion, that there was no holiness in a place: a house built with hands." In another passage he refers glibly enough to the "Directory for Public Worship." Had he looked into that "Directory," he would not have had to remain in suspense as to the "official Presbyterian opinion" on the point, for it says distinctly:—"No place is capable of any holinesse under pretence of whatsoever dedication or consecration." When he can attach a stigma to anyone he is very fond of doing so; and sometimes it is reiterated in so many passages as

* "A History of Scotland from the Roman Occupation." By Andrew Lang. Vol. III. 15s. net. (Blackwood.)

to become irritating. He is also given to reiterating the same information in different paragraphs, although it is by no means important. This is probably due to haste, unless he thinks his readers are blessed with bad memories.

His statement concerning Presbyterian opinion of "sacred edifices" is thus followed up:—"The practical inference was that, in testimony to this doctrine, churches might be as neglected and dirty as suited the genius of the people and the age. Father Baillie, a Benedictine, described St. Giles's Church in 1627. 'Bare walls and pillars all clad with dust, sweepings and cobwebs . . . and on every side the restless resorting of people treating of their worldly affairs; some writing and making obligations, contracts, and discharges, others laying counts or telling over sums of money. . . . The west end of the church is divided into a high house for the College of Justice, and a lower house, called the 'Low Tolbooth,' for minor cases. 'Ye have made it a den of thieves.'" This is very good; but, in blaming Presbyterianism for this, Mr. Lang ought to have remembered that in 1627, and for many years before it, the Church of Scotland was not Presbyterian. It was groaning under the domination of lordly Prelacy.

Again, he says:—"The Reign of the Saints was attended by the rise of the craziest sects 'of any religion' down to that of Meikle John Gib, who ended as a medicine man, or pow-wow, among the Red Indians." If he means that John Gibb's sect arose under the reign of the Covenanters, he is wrong. And, if he means that it arose under Prelacy, he is wrong in imputing saintliness to the members of the Scottish hierarchy. Judging from his frequent references to John Gibb, he has been anxious to drag him into notice. Nevertheless, his references to him are rather unfortunate. In the one already quoted, he mentions his later connection with the Red Indians. In another chapter he again describes him as "a fanatic who ended his career as a tribal medicine-man among the Red Indians"; and, in another passage of the same chapter, he says:—"He seems to have become a *joss-a-keed*, or medicine-man, or was so held and reputed." Mr. Lang may be quite right in his interpretation of Patrick Walker's statement that, in America, "Gibb was much admired by the heathen for his familiar converse with the devil bodily, and offering sacrifices to him"; and the reiteration ought to impress it sufficiently on the minds of his readers. But there is another interpretation which cannot be so regarded. Patrick Walker tells that the Gibbites "kept a day of fasting, and confessing of their sins one to another; yea, some of them confest sins that the world had not heard of, and so not call'd to confess them to men." The meaning plainly is that the sins, whatever their nature may have been, had neither been committed publicly nor raised public scandal, and therefore ought to have been confessed to God alone. The obvious meaning was much too commonplace for Mr. Lang. Had he understood the passage, he might perhaps have ignored it; but, having misunderstood it, he misrepresented it in two ways. It was only some of Gibb's followers who confessed unknown sins. Mr. Lang makes them all do so; and, worse than that, he puts a meaning into the words which they were not intended to bear, as if they implied the invention or practice of new forms of vice. He puts the matter thus:—"They confessed to each other 'sins that the world had not heard of,' which argues extreme originality in vice." Although he refers so often to John Gibb, and gives him so much space, he can only spare seven lines for such a man as Hugh Mackail; and the contrast is suggestive.

In his summary of the supplication drawn up by James Guthrie and others, on the 23rd of August, 1660, Mr. Lang has this sentence:—"Never must 'the vomit of toleration' be again 'licked up.'" In the supplication, "Prelacy and the ceremonies and the service-book" are referred to as "vomit"; but it neither describes toleration as vomit nor contains the phrase "the vomit of toleration," although Mr. Lang inserts these words within inverted commas and harps on them. Immediately after the battle of Drumclog, Robert Hamilton put a prisoner to death. Mr. Lang says he "pistoled one or two prisoners," as if uncertain whether there were not more than one; but on the next page he boldly makes it an unlimited plural. This is neither the only nor the worst example of exaggeration in his pages. In his account of Sharp's violent death at Magus Muir, he tells that "Balfour rode him down." There is good authority for that statement; but in another page it becomes "galloping a horse over the body of Archbishop Sharp"; and, as if that were not bad enough, on still another page it is transformed into "ridden up and down over Sharp." Such looseness and exaggeration are more befitting a sensational journalist than a serious historian.

It must not be supposed, however, that he always exaggerates. In speaking of the Restoration Parliament, he says:—"Middleton's counsellors had, it is said, often deliberated in drink, and had not revised their proceedings when sober." Bishop Burnet affirms that both Middleton and his party were "almost perpetually drunk." Of John Neave, or Nevoy, Wodrow says:—"There is a handsome paraphrase of his upon the Song of Solomon, in Latin verse, printed." In quoting this Mr. Lang makes it, "a very handsome paraphrase of the Song of Solomon," but does not state that it was in Latin verse. In reference to the pursuit and massacre of peasants, ill-armed foot-soldiers, at Bothwell Bridge, he avers:—"If the sword of Claverhouse was busy in avenging a somewhat problematical kinsman slain at Drumclog, we have no evidence to that effect." *No* evidence! There is Blackader's statement that the flyers suffered especially at the hands of "Claverhouse and his troop"; and that "Claverhouse and the English dragoons were so cruelly set for blood and murther that they could not be restrained, till they were restrained by force of some parties sent out by the Duke on purpose."

In one passage Mr. Lang describes Sharp as "low-born"; in another, as "not without some drops of gentle blood." As to the charge brought against him of keeping up the King's letter of clemency after Pentland Rising, he says:—"It does not quite seem certain that Sharp had the chance to do this, as according to Gilbert Burnet, his own namesake, Arch-

THE MOST POPULAR NOVELS OF THE SEASON.

"Dialstone Lane." By W. W. Jacobs.
From a drawing by Will Owen.
(Reproduced from the *Strand Magazine*, by kind permission of Messrs. George Newnes, Ltd.)

"Half Binchester had congregated to welcome their Fellow Townsmen."

bishop Burnet of Glasgow, brought down the letter from London, and himself kept it secret till after the executions." In another chapter he points out Dr. Hume Brown's slip in saying that this charge against Sharp rests mainly on the authority of Burnet; but he does not point out that Sheilds, Kirkton, and Wodrow lay the blame on Sharp.

In dealing with the assurance of life given to Mitchell, Mr. Lang refers to Haltoun's letters to Kincardine, and ignores the explicit statement in the "Register of Privy Council." According to that official record, he "refused that he was the person who made the said attempt, until having retired with one of the said committee he did confess upon his knees he was the person, upon assurance given him, by one of the committee, as to his life, who had warrant from the Lord Commissioner and Secret Council to give the same, and thereafter did freely confess before all the Lords of the said committee that he shot the said pistol at the said archbishop, and did subscribe his confession in presence of the said committee, which is also subscribed by them." This puts a somewhat different complexion on the case, and makes it even blacker for those who sent him to the gallows. Mr. Lang, who describes the case as "an extraordinary and hardly credible, indeed scarcely intelligible example of misrule," ignores Fountainhall's statement that the members of the jury were chosen from "souldiers under the King's pay, and others who, as they imagined, would be clear to condemne him."

Cromwell swore and signed the Solemn League and Covenant, but Mr. Lang not only ignores this fact, he alleges that Oliver "was no Covenanter." Although he quotes Patrick Simson's testimony as to Montrose's behaviour before his execution, he ignores the statement about "his being given to women." He metes out a very different measure to the Covenanting Laird of Brodie, of whom he says:—"His wife died in the same year [1640]; and though of an amorous complexion, he never married again. The indiscreet heroine of the old ballad says to the beggarman who has made prize of her virtue:

> "I thocht ye'd been some gentleman,
> At least the laird o' Brodie;

but as the ballad is undated, we cannot affirm that Alexander was the man *aux bonnes fortunes* to whom she alludes." The suggestion is quite gratuitous; and the authorship of the ballad was assigned by Bishop Percy to James the Fifth, who died nearly eighty years before the Covenanting Laird was born. Mr. Lang further says that in 1654 "the poor laird and Francis 'confessed their youthful sins of uncleanness.'" The puzzled reader may wonder whether the confessing laird was the Laird of Leathen or the Laird of Brodie. On turning to "Brodie's Diary" one finds that it was Leathen. Mr. Lang should have left no room for dubiety, after avowedly choosing Brodie as an "example of an educated lay Covenanter," "to illustrate the psychology of such men!"

D. HAY FLEMING.

Mr. Duncan Moul.

Whose sketches of "Picturesque Middlesex" have been published, with descriptive letterpress by Mr. Ernest Hill.

Mr. Alfred Noyes.

Whose "Poems" have just been published by Messrs. Blackwood.

LIFE AND WRITINGS OF ZOLA.*

The name of Zola, to adapt a phrase from George Eliot, is a flag over disputed territory. And this would be neither the place nor the time to enter on that Land Debatable. It may suffice, where every sentence calls out for observation, to indicate the matter and manner of a volume which runs into five hundred pages. Mr. Vizetelly has proposed to himself a double task. He desires not only to tell us the main incidents of a career which was highly dramatic in its course and ending, but also to persuade us that M. Zola, who has inflicted on the world some of its most unsavoury and distressing literature, did all this by way of reforming our social system. A third purpose comes to light. When the novelist had achieved his more than doubtful reputation, Mr. Henry Vizetelly, founder of the *Illustrated London News*, undertook an English version of his works, and he had them translated with more or less regard for the susceptibilities of a reading public very unlike the Parisian. A great outcry followed. The London publisher was tried, condemned, and sent to Holloway Gaol, from which he came out a broken man in health and fortune. This *cause célèbre* is here dealt with by the son of Mr. H. Vizetelly, in some sixty pages, dedicated to "The British Pharisees."

As if controversies enough had not been started during his thirty years of successful authorship, M. Zola, towards the end of 1897, plunged head foremost into the Dreyfus affair, from which he did not emerge until his death. And his death was tragic as any scene from the chronicle of the Rougon-Macquarts. But his life had been always set in a lugubrious key. There is about this lad from Provence, who suffered poverty worse than attended on Balzac's heroes, and who bore in his nerves and temperament the scars which it burnt into him, something that we pity and dislike. He is a morbid creature from first to last. As for his biographer, Mr. Vizetelly knows Paris better than a native; he is well up in modern French literature and politics, and writes with a lively pen. In his first four chapters—the best, as it seems to me, of all he has attempted—we look upon a crowded, gloomy, yet powerful picture of the years which preceded 1870. During the "Terrible Year" Mr. Vizetelly was wandering over France, the youngest of war correspondents. He saw much, and he has much to say, of a period so abounding in surprises.

To travel with a literary guide along the path of

* "Emile Zola, Novelist and Reformer." By Ernest Alfred Vizetelly. 21s. net. (John Lane.)

"L'Assommoir," "La Terre," and the rest, is happily not my concern. M. Zola did not allow to Christianity, of which he knew very little, a regenerating influence. His creed was a kind of Materialism, calling itself science, but not in the least scientific. His aspirations were bounded by the grave, and his millennium was an earthly Lubberland, or Pays de Cocagne. But while he could show the frightful disorders of a world which has largely fallen away from religion, when it came to preaching a new Gospel, he had no resource except to borrow from the old one. He is a poor sort of Evangelist; but in "Vérité," "Fécondité," and the other long sermons he has left us, we find not a single element of value which we had not previously learned. The difference is in the handling. French literature, beyond any in Europe, suffers from a disease that infects whatever it touches. Owing to the same limitation which has denied it the loftiest poets, and which renders it unequal to translating the Bible, that language has become the favourite medium of profanity and irreverence. Its great modern writers are often singularly wanting in good taste. M. Zola, with portentous lack of judgment, thought to drive out the social Satan by calling up Beelzebub; and his unseemly stories were bought in proportion as they depicted things horrible or unclean. The publisher's figures, despite Mr. Vizetelly's arguments, prove this beyond the shadow of a doubt, if we take them altogether. Certain exceptions are due to the popularity of the subject, as in "Le Debâcle." That the novelist did not aim at corrupting his readers is no defence. He has made thousands familiar with a world of vice, lowered their moral tone, and by doing so clouded the ideals of heroic living. It is not, as Mr. Vizetelly contends, a question between Pharisees and Reformers. The question is whether a more excellent way of recommending virtue may not be found than by outraging modesty, turning literature into a hospital, and publishing at every street corner the mysteries of sin. Emile Zola has reformed not a single abuse in the morals or the laws of his country. But he has added to the melancholy which weighs on mankind, without opening for them a door of escape into the better world.

WILLIAM BARRY.

FROM MAROT TO MALHERBE.*

This is an excellent book. The author tells us that it is the continuation of the "Introductory Essay" published so long as nineteen years ago, but it is in every sense a book that stands by itself. It gives a connected account of a period in which all our literary histories, and French histories in particular, are notably weak. The spacious volume edited by the late Monsieur Petit de Julleville is inadequate and disproportioned; the excellent works of Sainte-Beuve and of Darmesteter and Hatzfeld, though they can never be discredited, cannot satisfy the student nowadays; and living writers have been forced, like Monsieur Lanson, to confine themselves within narrow limits, or, like Monsieur Brunetière, they have held that the chief merit of the sixteenth century is that it prepared the way for the seventeenth. It appears that Mr. Tilley almost met with the fate of Henri Estienne, who wrote two long preparatory treatises and left the main works unwritten: but the interruptions of ill-health and official duties have been a blessing in disguise. This account of the literature of the French Renaissance could not have been written a dozen years ago. Mr. Tilley has scrupulously kept himself abreast of the most recent scholarship; and there is no period in French literature—and English too, perhaps—that has yielded more to modern research than the sixteenth century has done. We are grateful to him for his care in recording all his authorities. The very full notes which form a running bibliography to the text are not the least valuable feature of his work.

With exact scholarship, Mr. Tilley has given a connected treatment of the main lines of development of sixteenth century literature. In point of general treatment the first of the three parts into which the book is divided appears to us to be the least successful. There the leaves sometimes make it difficult for us to see the trees, but in the later portions the details only serve to strengthen the total effect. If there is anything in this history better than the chapter on Montaigne, it is the chapter on Regnier; and this is immediately followed by the excellent "Conclusion." Mr. Tilley divides the literature of the century into two main periods—the national period and the Italian period; and he does not hold that the advantage is all on the side of the latter. Herein he differs from the majority of modern critics, who, scoffing at Boileau's "enfin vint Malherbe," would substitute for it "enfin vint Ronsard." But this earlier literature, represented by Marot and Rabelais and Margaret of Navarre, is held to have a "more serious conception of life," and to be more robust and spontaneous if less artistic and cultured. We are shown also that there is no break between the two schools, as Ronsard and Du Bellay seemed to believe, and as is commonly asserted. One of Du Bellay's main objections to Sibilet's "Art Poétique," the last official code of the older school, was that it anticipated some of the ideas of his poetical manifesto, the "Deffence et Illustration de la langue Françoyse." We could wish that Mr. Tilley had been as careful to point out that there was no sudden cleavage between Marot and the earlier school of the Rhétoriqueurs. He is inclined to lay too great stress on their "rhythmical puerilities." It was for long the fashion to scoff at the Précieuses of the seventeenth century, but they are generally recognised now as having had some influence for good on the formal side of French writing; and it may well be held that a similar part was played by the Rhétoriqueurs at the beginning of the sixteenth century. The allusions to Malherbe, who falls outside the later limit of the book, appear to us to be fairer. They amount in great part to a defence of the much abused passage in Boileau's "Art Poétique." Mr. Tilley supports also the seventeenth century attitude to Amyot, whom he regards as the greatest artist in prose in an age that boasts both Rabelais and Montaigne.

A further merit of this book is the importance given to writers who are not in the first rank of fame. Those who expect a striking tableau of the literature of the century may be disappointed; but every genuine student will be thankful to Mr. Tilley for his treatment of such writers as Saint-Gelais, Des Periers, and Du Bartas, of whom it is difficult to find adequate accounts, and Charles Fontaine, Claude Fau-

Madame Albanesi, author of "Capricious Caroline."

* "The Literature of the French Renaissance." By Arthur Tilley, M.A., Fellow and Lecturer of King's College, Cambridge. 2 vols. 15s. net. (Cambridge: At the University Press.)

chet, and Estienne Tabourot, of whom it is difficult to find any account at all. A valuable appendix deals with the biographical and bibliographical work of Thevet, Du Verdier, Sainte-Marthe, Colletet, Niceron, and Goujet. And there are valuable passages on the history of such verse forms as the Eclogue, the Ode, the Sonnet, and the Coq à l'âne. In one or two cases the argument might have been strengthened by reference to the "De Artibus Rhetoricae Rhythmicae" of Monsieur Langlois. The treatment of the Coq à l'âne is so new that we wish it had been longer. Perhaps it is not shown clearly enough to have been a regular term for satire before the time of the Pleiad. "Car à la verité," says Sibilet, "les satyres de Iuvenal, Perse, et Horace, sont Coqs à l'asne Latins: ou, à mieux dire, les Coqs à l'asne de Marot sont pures Satires Françoyses." If Monsieur Pellissier is wrong in saying that the very name of "satire" was unknown till the time of the Pleiad (*vide* his edition of Vauquelin, p. lxx), it was at least not so familiar to Sibilet as the vernacular term, which, though attacked by both Du Bellay and Pelletier, is found at the end of the century in the "Art Poétique" of Pierre de Laudun. The passage on the attempt to imitate the classical metres might have been enriched by a reference to Jacques de la Taille's "Manière de faire des vers en François comme en Grec et en latin" (1573). And in the learned footnotes to the section on tragi-comedy the quotation from Aristotle might have been replaced or supplemented by a quotation from Donatus, the real author of the rigid distinction between tragedy and comedy that appears in Scaliger and the other theorists of the sixteenth century. May we venture to differ from Mr. Tilley's estimate of Scaliger's influence? Monsieur Lintilhac certainly went too far in his Latin thesis and his articles in the *Nouvelle Revue*, but Mr. Tilley appears to us to err in the other extreme. The argument that of the five editions of the "Poetices Libri Septem" between 1561 and 1617 only one was published in France and none in Paris is of little weight. No editions were published in London; yet the debt of Elizabethan literary criticism to Scaliger, as has recently been shown, is only too plain. It is true that many French dramatists of the seventeenth century studied the "De Tragoediae Constitutione" of Heinsius, which had the advantages of being a later work, of dealing exclusively with the drama, and of not being of unwieldy size; but what of Heinsius's own debt to Scaliger? The French dramatic theorists who helped the triumph of the classical drama recognised Scaliger's superiority. But this is a very minor point, and it is largely a matter of opinion. Mr. Tilley's book is a distinct contribution. We know of no other history of the literature of the French Renaissance that is at once so thorough and so sane. D. NICHOL SMITH.

From a photo by H. Walter Barnett. **Mark Twain.**

Mr. Douglas Sladen.

Author of "Queer Things about Japan," "More Queer Things about Japan," "The Japs at Home," "A Japanese Marriage," etc., etc.

THE CALL OF THE EAST.*

In a prefatory epistle of quite unusual interest Mr. Clifford bespeaks the kindly judgement of the "knights of the grey goose-quill," and asks that his book should be weighed not as literature, but as truth. Prefaces, we all know, are wont to display an excess either of bombast or of modesty, and of the latter weakness Mr. Clifford's is a conspicuous example. This book, like its striking forerunner, "Bush-whacking," is at once literature and truth. It is the work of a distinguished man of affairs, who has proved himself not for the first time to be also a man of letters.

The nine stories contained in this volume are well described by their author as "tales of the Outskirts, fragmentary garnerings of

> 'The lore o' men who ha' dealt with men,
> In the raw and the naked lands.'"

The greater part of the book is naturally concerned with Malaya, with which Mr. Clifford recently completed an official connection extending over twenty years. It is easy to believe the sincerity of his statement that he loved both the land and the people, and that his experience, of which we have here the harvest, was garnered in joy. For this much the tales clearly attest. To read them is to gain a knowledge of a strange people more profound by far than anything that anthropology can tell us: it is to know the aspect of the country with a clearness that eludes the power of brilliant descriptive writers or the most industrious of geographers. The qualities that go to the production of this result are as easy of description as they are rare of occurrence. They are simply deep and intimate knowledge and a catholic and imaginative sympathy. It is Mr. Clifford's distinction and our gain that to these fundamental and essential attributes he brings the charm of style.

While the scenery of the book is radiant with tropical sunshine and gay with the languorous splendour of Eastern vegetation, the drama enacted is sombre and sad. When Mr. Clifford tells us that he reaped his harvest in joy, the above statement may seem to argue the presence somewhere of a lurking paradox. But this is not so. It only means that Mr. Clifford has found real delight in the sympathetic

* "Sally: A Study and Other Tales of the Outskirts." By Hugh Clifford, C.M.G. 6s. (Blackwood.)

study of an alien race, and that, when after many years of patient endeavour, he has probed to the very soul of a people and has wrested its Secret from the East, he has found only one other instance of the close relationship between human laughter and tears. To the traveller bent on book-making and with only a week to spare, the Malay appears as but a rather ignoble savage whose chief occupations consist of shouting the *sôrak* and running *amok* with a *kris*. With his twenty years' experience Mr. Clifford is able to correct this impression. Without trying to eliminate the dividing line between East and West, he depicts the Malay as a real human being, subject to passions and emotions not very unlike our own, and very sensitive of his own natural disadvantages in regard to the march of civilisation.

It is a problem of this last kind that "Sally" touches in a masterly manner. Sally is a young Malay chief, educated in England, who falls in love with an English girl. A conversation accidentally overheard shatters this delusion in the cruellest manner, and for a moment instinct prompts Sally to run *amok*. The poor youth discovers that he is neither English nor Malay. His acquired culture does not suffice to make him the mate of an English girl, while it disgusts him with a Malay seraglio. Mr. Clifford wisely does not see the story to an end. He is content to suggest the problem in what is after all a finely contrived and finely finished tale. From the hands of a less competent writer so strong a situation could not have failed to produce a sensational novel. Mr. Clifford's instinct has led him to stop precisely at the right moment, with the result that "Sally" is a little masterpiece. Risking the use of a much travestied phrase, we should call it a fine psychological study. We have certainly read nothing so impressive regarding the difficulty and the tragedy attending the veneering of the East with the civilisation of the West.

The other stories in the volume are of equal merit, but "Sally" had a right to give its name to the volume. For it is Mr. Clifford at his best, and it is an adequate representation of his fine artistry and his subtle insight into character. His tales of the Sâkai—the poor, oppressed aborigines of the Malayan hills—are extraordinarily vivid, and recall the work of Mr. Edward Irving, the only other writer fit to be named with Mr. Clifford as a painter of Malayan life. It is curious how certain parts of our Empire appear to attract literary talent. Malaya has been especially fortunate in the number of Englishmen—who can write—who have fallen ready victims to its glamour. Another strange coincidence appears to be that "Maga," *alias* "Blackwood," should be godmother to so many of these brilliant literary adventurers. We believe we are right in saying that every one of the writers who have made Malaya known in literature has done so in the first place behind the familiar cover which displays "The Beard of Buchanan."

What pleases us least in Mr. Clifford's book is its "Foreword." As we have said already, we quarrel with its modesty. But more especially do we protest against its statement that "these tales are the last of their kind my hand shall fashion." Mr. Clifford has no claim to address the knights of the goose-quill as an amateur and an outsider. He has proved himself one of the company. His place is still on its active list. J. H. LOBBAN.

GREY GALLOWAY.*

This is no mere guide-book which Mr. Crockett has made about his beloved country—the Ancient Free Province of Galloway, which gave him the inspiration, the characters, and the scenery for his best-known, and in many respects his most distinguished novel, "The Raiders." It has been his aim, not so much to write a new book about Galloway, as to focus and concentrate what he has already written about Galloway. He has done so, he explains, for the use of Galloway lovers and Galloway travellers; and if he means by this that he has written only for those who are already Galloway lovers and Galloway travellers he underestimates the appeal of the volume, for it is liberally charged with matter that makes attractive and amusing reading even to those who have never been in Galloway. It is a production that will add to the Galloway lovers and Galloway travellers—though Mr. Crockett may be among those who would not delight to see clouds of knickerbockered London tourists in his Galloway "of brown bent and red heather, of green knowe and grey gnarled thorn, of long, low-built farm-town and wild gipsy raid, of Levellers and lovemaking, of sea-mew and whaup." Into such a picture—there are many such in the book—it is hard to fit the rapid, economical tourist. Up till now Galloway, as Mr. Crockett knows it, has been no conspicuously-popular resort for the Londoner whose desire it is to "do Scotland" in ten days.

Mr. Norman Duncan, author of "Dr. Luke."

"Raiderland" is written with boyish glee and boyish breeziness. For example, Mr. Crockett, full of roguish, Barrie-like delight, writes of nutting in certain woods at Dalbeattie, and gives hints as to how prospective trespassers may evade the gamekeepers. The best way, one learns, is to run for the railway line, get over the fence, and make faces at them. Should the surfaceman inquire who you are, you are to say that you are the son (or other imme-

* "Raiderland: All About Grey Galloway, Its Stories, Traditions, Characters, Humours." By S. R. Crockett. With Illustrations by Joseph Pennell. 6s. (Hodder and Stoughton.)

diate relative) of the Traffic Superintendent. Mr. Crockett gives his own boyish experiences in this business—and, indeed, the book is to a large and interesting extent autobiographical. Sometimes it is a "certain dreamy, long-legged callant" of twenty-five years ago; sometimes it is frankly "I." This establishes the personal grip between the author and his readers. Of his early days in Grey Land he writes with much feeling and tenderness. There are life-like pictures of the devout, often dour, Galloway farmers of a quarter of a century ago from observation made at first hand, and of Galloway natives in the time when the Covenanters were being hunted. Mr. Crockett, by the way, says a curious thing about Covenanters' graves. Writing of the peewit, he tells that in Galloway this bird is deemed one of ill omen, because in that Covenanting country its senseless clamour and the energy with which it keeps the pot boiling when man invades the domain it considers its own, often guided the troopers to the hiding-places of the wanderers for conscience' sake. "Anyone," he says, "who attempts to cross the Flowe of Dumbreck from the middle of April to the end of July, will easily be convinced that many of those martyrs' graves which flower the heather of Scotland owe their position to the noisy curiosity of these ill-conditioned, unchancy, yammering birds."

In addition to the Galloway scenes, characters, memories, and reflections, there are many anecdotes; the majority of them new, and all of them entertaining. One has reference to a famous Seceder minister who had a special liking for a "tousy tea"—that is (Mr. Crockett explains), a tea with trimmings. On one occasion he had to baptise a bairn in a certain house, and there they offered him a plain tea. "Na, na, guidwife," said he, "I'll do my work first—edification afore gustation. Juist pit ye on the pan, an' when I hear the ham skirlin', I'll ken it's time to draw to a conclusion."

There are noteworthy digressions, which come well into the irresponsible, pleasantly-unexpected scheme of the volume; and one of them is a protest against the degradation of "written Scots." "This honest Doric of ours," contends Mr. Crockett, "is a sonsy quean, snod and well-put-on. Her acquaintance is not to be picked up on the streets or at every close-mouth. The day has been when Peg was a lady, and so she shall be again, and her standard and manners of speech rank at least as high as that of her sister of the South." The result, he agrees, may not show in the Board of Trade returns; neither will it make Glasgow flourish yet more abundantly, nor the ships crowd thicker about the Tail of the Bank. "But it will give broad Scotland a right to speak once more of a Scottish language, and not merely English with a Dundee, a Gallowa', or a 'Doon-the-watter' accent." And, above all, contends Mr. Crockett—whose patriotic optimism may be pardoned—it will give her again a literature frankly national, written in her ancient language, according to the finest and most uncorrupted models.

The book is illustrated by Mr. Joseph Pennell. He has deserted his old gods Rico and Vierge, and appears to be largely under Japanese influence. The pictures are much more obviously pictures by Mr. Joseph Pennell than pictures of Raiderland. He seems to have no particular sensitiveness to the spirit of the place, but has found in it a certain amount of motive for experimenting with his different methods. Few men could have produced so many landscapes of the district, making them interesting throughout; and such things as "Remote Glen Trool," "Creetown from the Shore," "Ravenshall," and "The Heart of Borgue," are delightful.

MR. WELLS AND THE GIANTS.*

Mr. H. G. Wells is one of those profoundly serious and sincere men who have of necessity a tragedy. But the tragedy of the sincere man is somewhat altered from what it was or is said to have been in former times. If we may judge from the traditional versions of the fate of the prophets and patriots, their disaster consisted in being stoned and repudiated and reviled. The old tragedy of the prophet lay in the fact that everybody disagreed with him. The new tragedy of the prophet lies in the fact that everybody agrees with him. A man like Mr. H. G. Wells cannot escape from the exasperating circle of a stupid assent. He does his best to say things which are definite and provocative, and he finds that they are taken as very indefinite and very nice. He shouts paradoxes in a sort of desperation, and a subdued murmur of applause tells him that they are taken as truisms. This fate has overtaken nearly all the men in the modern world who have really cared for anything. Kipling did everything he could to show that he really hated liberality and democracy; yet hundreds of Liberals and democrats first diluted him and then drank him down. Bernard Shaw attacked with savage sincerity the list of all the things which Englishmen enjoy and adore. Englishmen only answered by adding Bernard Shaw to that list. This enormous and unmeaning approval is the chief danger that daring spirits have now to face. It is the new martyrdom. It is the last and strongest of all the persecutions.

Now, so long as Mr. H. G. Wells chooses to go on writing novels he will be of necessity exposed to this fate, a fate which I feel sure will be very irritating to him. People will enjoy the wild story which he means to be wild; but they will pay no attention to the motif or moral which he does not mean to be wild at all. So it is especially with "The Food of the Gods." The treatment is fantastic, the aim, though not, I think, sound, is certainly solid. But Mr. Wells may be quite clearly assured about the general effect. The public will read his impossible story with joy; they will not trouble about his possible meaning. They will easily swallow his insanity. They will be wholly bewildered by his sanity. "The Food of the Gods" is, as everybody knows, a story describing how a strange diet made all creatures immeasurably expand their size while retaining their type. Rats, with all the viciousness of rats, grew larger than wolves. Wasps, with all the waspishness of wasps, grew bigger than eagles. Men, with all the strength and weakness of men, grew bigger than houses. And all this has a moral for Mr. Wells; a moral which is in all likelihood the only thing he cares about; a moral which is in all certainty the only thing that his readers will not care about. In the fine peroration of the book Mr. Wells describes the giant as proclaiming himself a great step further in evolution. He is not, he says, going to fall back into the stature of the "little people" any more than they will fall back into the stature of rats or beetles. Here surely is a fierce and honest challenge; but it seems to echo unanswered in the void. For my own part I can only say that a hundred furious answers fly to my lips. Does Mr. Wells' Superman propose to deal with ordinary men as ordinary men deal with rats and beetles? Does the grand new type mean a complete indifference to the preservation of the old type? Does Mr. Wells hate men as men hate wasps? But in truth I have no space here for the fascinating controversy. But the controversy can be put very shortly in a few sentences. Mr. Wells has re-told the story of Jack the Giantkiller from the point of view of the Giant. He has made the Giant insist eloquently upon his superiority over Jack in size, in promise, in certainty of victory, in advance in evolutionary type. And no doubt the old original giant did insist eloquently on these things ten minutes before Jack killed him.

G. K. CHESTERTON.

* "The Food of the Gods." By H. G. Wells. 6s. (Macmillan.)

AN AUTHORITATIVE HISTORY OF THE INDIAN MUTINY.*

Mr. George W. Forrest, C.I.E., has a hereditary right to produce these volumes. He is a son of Captain George Forrest, V.C., "one of the gallant Nine who defended the Delhi Magazine, 11th May, 1857." His service in the Bombay Education Department from 1872, when he was for a time Professor of English History in Elphinstone College, led to his study and published selections of the Records first of Bombay and then of the Foreign Office of the Government of India. At Calcutta, especially, he was entrusted with the State Papers preserved in the Military Department in the years of the Sepoy Mutiny and War, 1857 and 1858. The Introductions which he wrote to his three octavo volumes of

* "A History of the Indian Mutiny." Revised and Illustrated from Original Documents by G. W. Forrest, C.I.E., ex-Director of Records, Government of India. Two Volumes. With Maps, Plans and Portraits. 38s. net. (William Blackwood and Sons.)

these Letters and Dispatches form the basis of the present History. To his knowledge of the Mutiny Papers he has added a study of the varied and abundant contemporary literature; he has used a large number of private letters and diaries, such as Sir Joseph Fayrer's unpublished MS.; he has had the assistance of military authorities so experienced as Field-Marshal Sir Henry Norman, just removed by death; Lord Roberts; Sir John J. H. Gordon, who has just written a charming work on "The Sikhs"; and other experts. The result is a narrative of the greatest series of events in the history of the British Empire of India, marked by none of the defects of official annals, authoritative and accurate, yet picturesque and dramatic. If not a prose epic, the book is the most worthy record of the terrible sufferings, the glorious deeds, and the wide issues which the past half-century has seen. The combined work of the late Sir John Kaye and Colonel Malleson is really a huge pamphlet, misleading in its earlier speculations, and to be used only with caution as a work of reference. The latest edition of the manual of Mr. Holmes will probably be always the most popular, because it is the most complete record of the Sepoy Mutiny and Campaigns from first to last. But this "History" of Mr. Forrest's is at once the most readable and most reliable, so far as it goes.

So far as it goes! For it is marred by an unaccountable defect. John Lawrence and the Panjab took Delhi and saved India in 1857, yet they are conspicuous by their almost absence in these nine hundred pages. To John Nicholson alone, of the Panjab men, is justice done. Herbert Edwardes, Robert Montgomery, General Macpherson, General Cotton, and the rest of the band who helped John Lawrence, are also ignored. There is even evidence of hostility to the younger brother whenever it becomes necessary to do justice to the noble Sir Henry Lawrence. The extract from his MS. diary, in which Sir Joseph Fayrer records the dying hero's words as to the causes of the mutiny, should never have seen the light. Against his "excited" talk *in articulo mortis* we prefer to place Henry Lawrence's letter to John, written, after prayer, as he gave place to the younger brother on the 2nd October, 1852, and showing undiminished affection. Apart from this, Mr. Forrest has written the drama of the mutiny with historical impartiality, and with Christian charity to the Sepoys and the brave though turbulent people of Oudh. But the first act of all, the Panjab from Peshawar to Lahore and Delhi, should have been written as preliminary to the capture of Delhi with more sympathetic fulness than is involved in the eulogy of John Nicholson, and even of General Anson. In a new edition this defect should be supplied, and the note from the MS. diary on page 261 be obliterated.

The illustrations give a special value to these volumes. The portraits of Nicholson, Henry Lawrence, Inglis, Outram, and Neill are perfect, though we prefer the wasted face and bent figure of Sir Henry in the Lucknow photograph, as in keeping with the facts of 1857. The maps and plans are those of the Military Department and Revenue Survey. Most precious of all are the drawings, made by survivors, especially of the Well of Cawnpore, of the Bibigarh there in which the women and children were massacred and of Wheeler's Intrenchment. I can testify to the delicately realised truthfulness of these sacred and pathetic pictures, here reproduced for the first time. They are more eloquent than the most skilful writing to which they give living colour and clearness, free from all sensationalism. I was Principal of the Doveton College, Calcutta, in the mutiny days, served as a local volunteer, and fitted out a cadet corps of the students. The early events at Calcutta, Barrackpore, and Berhampore are wisely dealt with by Mr. Forrest. As soon as the mutiny campaigns closed, so far as to make it possible to visit their scenes, from Arrah, Chunar, and Benares, by Allahabad, Cawnpore, and Lucknow to Delhi, I drove along the Grand Trunk Road from Raniganj, where in those days the railway ceased. Guided by Colonel Williams, the Commissioner who was collecting in every district, and especially in Cawnpore, evidence of the mutiny deeds and outrages, I saw the massacre house, the well, the intrenchment; the Delhi Ridge with its ravines still marked by the bones of our dead assailants, and the great city with its Christian church, houses, and battlements pounded by the shot and shell of the siege. Mr. Forrest's pictures reproduce them truthfully. They should be looked at by the many visitors, who,

Horace Walpole, Fourth Earl of Orford.

(Reproduced by permission of the publishers from the drawing made by Edmund J. Sullivan, A.R.W.S., for Messrs. Newnes' Thin Paper Edition of Walpole's Letters.

Original photogravure by J. J. Waddington, Ltd., by whom this half-tone block is also made.

nearly half a century after, see only the lovely garden and Marochetti's angel of the resurrection around and above the Well into which so many hundreds of our countrywomen and their children, the dying with the dead, were thrust by five ruffians of the Nana, led by a courtesan. After that, Sir George Trevelyan, then secretary of his father, the Finance Member of the Governor-General's Council, saw what was left, and used the evidence taken by Colonel Williams, then still confidential, to write his monograph, "Cawnpore." A corrected edition of that little volume should now appear. As it is, Mr. Forrest has done historic and patriotic justice to the story, as the most tragic yet triumphant of the acts in the drama.

His treatment of the causes of the mutiny is almost perfect. Like the first Lord Lawrence, he finds the chief cause in the greased cartridges. Undoubtedly he is right in the assertion that "the Bengal Sepoy at Dum Dum had substantial grounds for believing that improper fat had been used in their manufacture." He refers us to the State Papers and to the statement of Hidayat Ali, of the Bengal police battalion, in the "Friend of India" of 18th February, 1858, as his authorities. A letter from the Commander-in-Chief to Lord Canning on 23rd March, 1857, has this passage: "I am not so much surprised at their objection to the cartridges, having seen them. I had no idea they contained or rather are smeared with such a quantity of grease, which looks exactly like fat. After ramming down the ball the muzzle of the musket is covered with it." The truth is, as explained to me by the manufacturer of the paper afterwards, that on that one occasion the "size" with which it was glazed was prepared from animal fat by the casteless Bengali workmen. The dread of the loss of caste thus made the Hindu Sepoys ready to become the unreasoning tools of their own Maratha leader, the Nana, and to join the Mohammedans on the return of his emissary, Azeemoolla, from London, by Sebastopol, where he saw the weakness of the combined English and French forces at their worst, and planned a general rising against British rule in the East.

No doubt British rule, based on historic fact, or the will of God, must ever unconsciously justify its providential existence by the righteousness of its aims and the *morale* of its administration, while it is a rule of more complete toleration than even Great Britain itself enjoys. But it is a mistake for Mr. Forrest to give his approval to the hypothesis of General Hearsey that "*perhaps* the party who were averse to the re-marriage of widows were using these means to embarrass the Government," in 1857. The fact is that the Widows' Marriage Act was conceded by Lord Dalhousie's Government on the urgent pressure of the Hindus themselves, led by their great Brahman reformer and Sanskrit Pundit, Ishwar Chandra Vidyasagar. He was long a near neighbour and friend of mine at Serampore, and for years organised the purely Hindu movement, which he justified by many a Vedic text, as a return to the custom of earlier and better days. The anniversary of his birth was widely observed in India a few months ago by the Hindus.

GEORGE SMITH.

MORE ABOUT NAPOLEON.*

Mr. Rose's excellencies are his accuracy in detail, his accumulation of facts, and, above all, his terseness. The universal praise which his "Life of Napoleon" obtained and merited was due to these features, as also to a very able presentment of special and sometimes over-looked points in the career and objects of the great general.

The volume before us is a series of studies upon such points. It deals with the religion of Napoleon, with Pitt's plans for the settlement of Europe, with the reaction which political idealism raised against the Napoleonic idea (a reaction which was little more than the counter-revolution), and nine other particular matters. In each, Mr. Rose's care for detail, and his remarkable exactitude are evident. Two further qualities which are perhaps only demanded of the historian when he works upon a larger scale are less conspicuous, and are indeed hardly needed here. The first is selection—that is, the choice of material and the choice of where emphasis shall be laid—for upon such choice depends the truth of the general impression. The second is presentation—or the rendering of the picture vivid: a gift much more common and much more perilous than the first.

We repeat that Mr. Rose was right in not regarding these, especially the second of them, as consonant to the style of his work. A few special points, treated in great detail, ought not to be turned into pictures; but upon the question of judgement (with which that of selection is closely bound up) opinion upon this book will vary, not only according to the reader's own preconception, but also according to the common knowledge which men have of the period. It is here that Mr. Rose is open to some criticism. Thus the idealist revolt against Napoleon was not remarkable in Germany, where invasion was bound to arouse it; nor in England, which, as an oligarchic country, was bound to oppose democracy and the despotism which democracy chose for its expression and defence. Where it really was remarkable was in France. In the chapter on Pitt's plans the retention of Malta and the Cape is mentioned as though it were an incident in Napoleon's resistance: surely it was the gist of the whole thing. Again, as to Waterloo, the German attack on Planchenoit is thoroughly comprehended, but to call it an "indirect" help to Wellington is to use a misleading term. To attack the communications of an enemy who is attacking your ally is to deliver the most direct form of counter-offensive possible, and it was the German success in this which saved the action. Moreover, Mr. Rose does seem not quite just to Mr. Ropes. Mr. Ropes is not so much an "able military writer" as the *one* historian who, in presenting the campaign of June, 1815, to English readers is head and shoulders above everybody else. His balanced decision upon the moment of general retreat, or, say, the breaking of the French centre, ought not to be contrasted with M. Houssaye's impressionist phrase, "all the line from left to right." The disaster undoubtedly began with the retirement of the guard, but the particular point as to when the centre broke and why, whether under the cannonade or for no particular reason, is better decided in Mr. Ropes's fashion than in M. Houssaye's.

We might further point out that the chapter upon Napoleon's beliefs is superficial. To contrast his attitude with that of Louis XVI., for instance, or Marie Antoinette, both of whom were playing a part upon a stage, and both of whose rôles included an ostentatious and public profession of Christianity, is unsound. The point about Napoleon is this: Catholicism in the latter eighteenth century had reached the lowest point in all its history; how far was the greatest man of the time affected by Catholicism? To say that he did not do to others as he would be done by, or that he did not do any one of the hundred and one things which are inculcated by all religions and all philosophies, is not to the point. Here was a man attached by all his youth and by his very type of mind to the active and superb group of intelligences which had more thoroughly escaped from the action of Catholicism than any between our own times and the fourth century. Did the highest mind of that group, his own, come some way back to Catholicism or not?

* "Napoleonic Studies." By J. Holland Rose, Litt.D. 7s. 6d. net. (Bell.)

TWO STORIES OF JAPAN.*

In these days, when the world has grown so small that by to-night we shall hear echoes of what happened on the other side of it this morning, and when, growing so small, it has lost much of the mystery, the strangeness, the interest that was given to it by distance and our ignorance, it is no slight boon to the romancist that there still remain to him a country such as Japan, and a people such as the Japanese, so little known, so hard to know, and so well worth knowing.

Perhaps one might say pretty much the same of China. At the moment, because she is just beginning to assert herself with such amazing heroism, Japan makes the more striking, the more fascinating figure of the two; but one can believe that, with all her ancient wisdom, her entranced knowledge, China, too, has a soul that will express itself greatly in the day of its awakening. Meanwhile, though we have learned a good deal about both countries, geographically, and are becoming familiar with the outward aspect,

* "A Japanese Romance." By Clive Holland. 6s. (Hodder and Stoughton.)

"Playing the Game." By Douglas Sladen. 6s. (F. V. White and Co.)

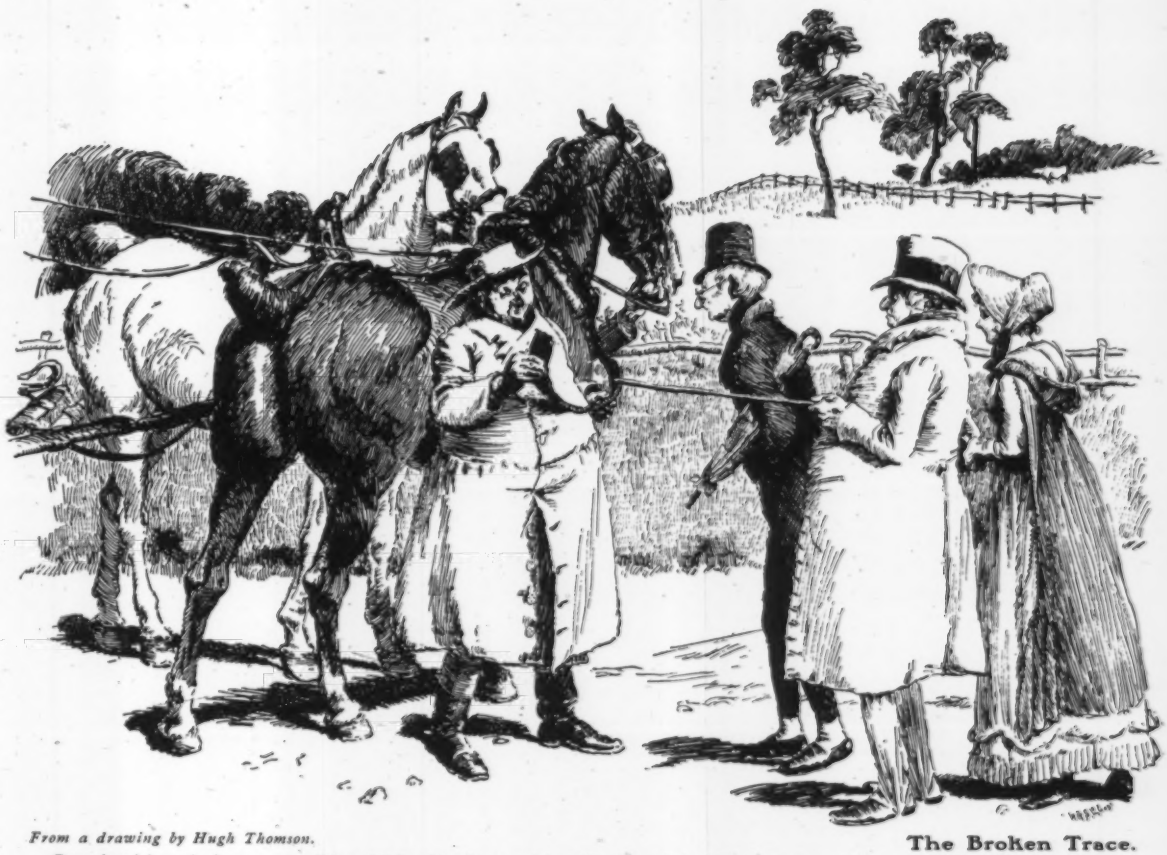
(*From a drawing by Frank Dadd, R.I.*)

Beatrice of Venice.

By Max Pemberton.

Mr. Max Pemberton's story "Beatrice of Venice," deals with the last days of the Venetian Republic and with the warlike feats accomplished by Napoleon in Italy. Gaston, Comte de Joyeuse, Napoleon's aide-de-camp, has been despatched to Venice for the purpose of protecting the interests of the French nation in that city. He falls in love with Beatrice, the widowed Marquise de St. Remy, who reciprocates his passion, in spite of the fact that her one purpose in life is to save her country. On learning that Gaston's life is threatened by his enemies, however, she hides him in her house, and the report of his supposed death having been sent to Bonaparte, he demands that the assassins be handed over. After various thrilling adventures the Count escapes with Beatrice, and finally they both reach Verona. Here Gaston is wounded in a revolutionary fight, but is saved and nursed by Bianca Pesaro, from which episode Beatrice gathers that he is unfaithful to her. She herself is lodged in the Bernese Palace unknown to Gaston, who escapes from Bianca's house just in time to bear a hand in the terrible events which the vindictive hatred of the Veronese and the treacherous withdrawal of most of the French troops have brought about. He is warned by Beatrice's faithful servant Giovanni of a plot by which the Frenchmen who are to be received that night by Beatrice at the Bernese Palace are to be massacred. Gaston makes his way speedily to the palace, intent on rescuing his compatriots, a hundred picked men in his train. Meanwhile Beatrice receives her guests in the salon known as "The Hall of Pictures," and in her hand is a crumpled note from the Duc de Verdennes telling her what is about to take place. Sick at heart with the knowledge of impending danger, a danger of which she can hardly grasp the truth, she appeals to the Bishop of Vicenza and shows him the dread message.

(*Reproduced from "The Graphic," by kind permission of the Editor.*)



From a drawing by Hugh Thomson.

The Broken Trace.

(Reproduced from the large paper edition of "Coaching Days and Coaching Ways," by kind permission of Messrs. Macmillan and Co., Ltd.)

habits, and customs of their inhabitants, no novelist—no English novelist, at any rate—has laid bare to us the real inner life of these wonderful peoples; nobody has got under the skin, as it were, of a Japanese, and built up his character for us from within, so that we can understand his motives, follow the intricate workings of his mind, feel the promptings of his heart, and realise just in how far he differs, spiritually and humanly, from ourselves, and in how far he is at one with us.

For such acquaintance as we, most of us, have with Japan and the Japanese, we are already somewhat indebted to Mr. Douglas Sladen and Mr. Clive Holland, and their new books, "Playing the Game," and "A Japanese Romance," add to our indebtedness. Mr. Sladen concerns himself more intimately, here, with life as it is lived by Europeans resident in Japan, and the "game" that is played out in his pages is one of love and diplomacy, and is as full of excitement and variety of interest as one expects that game to be. All the principal characters are more or less closely connected with the British Legation at Tokyo, and though you may wish to doubt whether an Ambassador so hopelessly incompetent as Lord Clapham would be accredited by any Government to any foreign country, Mr. Sladen writes of what he has seen and known, and writes of it rather convincingly. The First Secretary of the Legation, the feeble, futile Mr. Tiffany, who is governed by his wife, is as useless as his chief, but fortunately Lord Clapham has living with him a beautiful and clever Spanish niece, Chiquita Palafox, who saves him from the consequences of his own unsuspecting folly when some conspirators of the Young Japan party break into the Legation to burgle from it a certain important Treaty, and is, in a word, the centre round which most of the love and intrigue of the story revolves.

There are many incidental and picturesque glimpses of Japanese life; much that is quaint and curious about Japanese magic, and the old traditions and religions of the country, and every now and then one is made vividly aware of the transition stage through which the nation is passing in these latter years by divers of its primal simplicities in dress and practice being brought into sharp juxtaposition with the up-to-date ways and accessories of the civilisation it is so rapidly adopting.

In "A Japanese Romance," Mr. Clive Holland also brings home to us the often bizarre effects produced by this imposition of a glaringly new and alien civilisation on the long inherent habits of life and thought that are characteristic of this people. As its title suggests, Mr. Holland's romance is more essentially Japanese, in that it is not only placed in the scenery and very atmosphere of Japan, but its two chief women characters are natives of that kingdom. Katakuri San, formerly a restaurant attendant, a beautiful girl whose alluring dark eyes "told the sad, ineffaceable story of an impure soul," has become the wife of the bluff McKenzie, who is manager at the Nagasaki Porcelain Works, and Mio-San, a charming and innocent little country maid, is one of her servants. To the McKenzie household comes Leslie Somerville, on a holiday visit. He is an artist, and McKenzie had aforetime been one of his fellow-students in the Quartier Latin. On the outward voyage he had made the acquaintance of Violet Desborough, and it had been his intention to go on presently and meet her again at Tokyo, but he never goes. His cold evasion of Katakuri San's passionate overtures, his gradual drifting into love with the child-like, adoring little Mio-San, and how he comes, out of pity and very tenderness, when her jealous mistress persecutes her and turns her adrift, to seek her in the horrible by-ways of Nagasaki, and then to marry her, is all the most delightfully romantic of idylls in a most romantic setting. It is an idyll that must needs end, and the end is pathetically sad for little Mio-San, but opens for Somerville a way to happiness.

Both novels are steeped in local colour, and reveal a wide knowledge of Japan and the Japanese, and each is, in its different kind, an able and wholly interesting book.

A. St. John Adcock.

LITERARY GEOGRAPHY.*

Lovers of literature will welcome this volume, for it is much more than a mere guide to tourists in a literary area, a sort of Baedeker for the cultured. A descriptive guide-book could be compiled from the well-chosen quotations; but also, from each of the dozen essays on the "countries" of Meredith, Stevenson, Dickens, Scott, Eliot, Thackeray, Carlyle, "Aylwin," and on the literary geography of the English lakes, the Thames, and the Lake of Geneva, might be culled admirable pronouncements concerning the spirit

* "Literary Geography." By William Sharp. Illustrated, 4to. 10s. 6d. net. (Pall Mall Publications.)

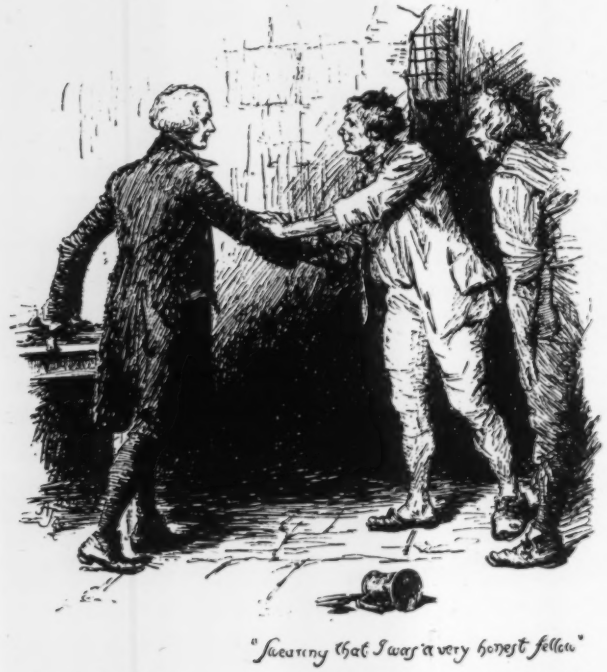
From a drawing by Hugh Thomson.

"MISS MATTY IMPLORED THE CHAIRMAN, WHATEVER MIGHT BEFALL, NOT TO RUN AWAY."

(Reproduced from "Cranford," by kind permission of Messrs. Macmillan and Co., Ltd.)

of the authors under discussion and sound estimates of the value of their works.

"The 'country' of a great writer, the 'country' of a Walter Scott or a George Eliot, is that where life first unfolded, and where its roots are, and which the heart enshrines." This is the first axiom of the literary geographer, laid down by Mr. Sharp for the guidance of those following in his footsteps. "Otherwise, how are we to deny Hades as the 'country' of Virgil, Dante, and Milton; or, to come to our own time, how are we to exclude the Moon from the geography of Mr. Wells' 'country,' or the Eternal City from that of Mr. Hall Caine? Thus, Syria is in no sense Scott's 'country' because of 'The Talisman'; nor has Florence, in spite of the laboriously-written 'Romola,' any claim to a place in the literary geography of George Eliot."



From a drawing by Hugh Thomson.

"AND SHOOK ME BY THE HAND, SWEARING THAT I WAS A VERY HONEST FELLOW."

(Reproduced from "The Vicar of Wakefield," by kind permission of Messrs. Macmillan and Co., Ltd.)

Dickens is at home in London. "It's a *painted* country, the picture of a country or sketches of bits of a country we see in Dickens-land; but London's never far off, and Dickens just steps down from it as from a coach, and notes down and sketches free just what he sees. Then he feels the pull o' London again, an' it's off to Fogland we are and the Thames shore. Charlotte Brontë's 'country' is in a circle round Haworth, with Kirby Lonsdale and Heckmondwike as radii; George Eliot's is restricted to the shires of Warwick, Stafford, Derby, and Lincoln; while all Scotland, it has been said, is Scott-land. Mr. Meredith, on the other hand, can scarcely be said to have a country. Not even Richard Jefferies knew nature more intimately, though he gave his whole thought to what with Mr. Meredith is but a beautiful and ever-varying background." The Thackeray home-country is London, or, at least, that portion of it bounded by Piccadilly, Bond Street, Oxford Street, and Park Lane. "We cannot imagine Thackeray country-wed, as was Marian Evans or Charlotte Brontë; or a countryman like Walter Scott, a Transatlantic or Samoan exile like Stevenson, a country dweller like Mr. Thomas Hardy, a Surrey recluse like Mr. Meredith." So much in common have Thackeray and Mr. Meredith, that they are independent of place. Their characters for the most part are cosmopolitan. Becky lived in Curzon Street; she might as well have lived in Kensington or Paris or Buda-Pesth. Richard Feverel might be a Russian or a Prussian. Neither writer has territorial acquisitiveness. It is their aim to create "atmosphere" rather than locality.

Mr. Sharp's "Literary Geography" is not to be read at a sitting. The dignified quarto is a book one may dip into, put aside, and return to again and again, sure of finding some new treasure of thought or expression.

LEWIS MELVILLE.

THE STORY OF A DESOLATE SHORE.*

To those who delight in the literature of the sea the name of Mr. Norman Duncan will not appear as that of a stranger requiring introduction. The living prose writers who can describe and interpret the magic and the glamour of the sea may be counted almost on one hand, so that the advent of a new interpreter, whose remarkable performance was accompanied by unmistakable evidence of a greater promise yet to be fulfilled, was an event certain to be remembered after many more months than have actually elapsed since its occurrence. No one who loves the sea, as Byron loved it,

> "Dark-heaving, boundless, endless, and sublime—
> The image of Eternity, the throne
> Of the Invisible,"

will quarrel with this description of Mr. Duncan's former volume, fitly entitled "The Way of the Sea." He took us away to the desolate and unknown shores of Labrador; with marvellous fidelity he pictured for us the surf-bound coast; with fine intuition and excellent literary craftsmanship he introduced us to the rude, ignorant, but brave and loveable people to whom the sea provides a livelihood, and hardly less frequently a grave. Especially memorable was his penetrating analysis of the attitude of a seafaring people to the sea—a strange blending of passionate devotion and despairing fatalism.

It is to the same strange people and the same magnificent scenery that Mr. Duncan turns for the materials of his first full-grown romance. The first third of the book is an exquisitely-written idyll of maternal love. Skipper Roth's wife is dying slowly of a malignant disease. The only medical help available is from the untender mercies of an ignorant native crone, and the brave woman patiently awaits the arrival of the mail-boat and the surgeon. When after weary months of waiting the mail-boat is signalled, the doctor is too busy with drink and cards to risk the danger of landing to save her. Three days after Davy Roth has lost his mother, the tragedy is made complete by the arrival of Dr. Luke, the man who could have saved her, one of the survivors of a shipwrecked crew. The little story is in a sense complete in itself, and falls little short of artistic perfection. The tragedy is almost too poignant, but it is beautifully relieved by the relation of the tender and charming comradeship that existed between the mother and her boy.

* "Doctor Luke." By Norman Duncan. 6s. (Hodder and Stoughton.)

Double Harness.

By Anthony Hope.

This scene, depicting a striking episode in Mr. Anthony Hope's novel, "Double Harness," takes place at the Sailors' Rest, an inn at Fallhaven, in the neighborhood of Grantley Imason's country house. Here one wild and stormy night he finds his wife Sibylla, with whom he has not been on good terms for some time previously. She is about to elope with a young man called Blake, but when Imason threatens to kill himself and his son if she adheres to her purpose, she decides that, unless she is to bring unhappiness on her lover, the only course left open to her is to obey her husband. She kneels beside Blake to take leave of him.

(*Specially drawn for* THE BOOKMAN *by T. H. Robinson.*)

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"Once, at the end of a sweet, strange hour, making believe to play, she gently pried my eyes wide open and looked far into their depths—so deep, so long, so searchingly, so strangely, that I waxed uneasy under the glance.

"'Wh-wh-what—what you——' I began, inarticulately.

"'What am I looking for?' she interrupted, speaking quickly.

"'Ay,' I whimpered, for I was deeply agitated; 'what you lookin' for?'

"'For your heart,' said she.

"I did not know what she meant; and I wondered concerning the fancy she had, but did not ask, for there was that in her voice and eyes that made me very solemn.

"''Tis but a child's heart,' she sighed, turning away. ''Tis but like the hearts,' she whispered, 'of all children. I cannot tell—I cannot tell,' she sobbed, 'and I want—oh, I want so much—to know!'

"'Don't cry!' I pleaded, thrown into an agony by her tears, in the way of all children.

"She sat me back in her lap. 'Look in your mother's eyes, lad,' said she, 'and say after me this: "My mother——"'

"'My mother——' I repeated, very soberly.

"'Looked upon my heart——'

"'Looked upon my heart——' said I.

"'And found it brave——'

"'An' found it brave——'

"'And sweet——'

"'An' sweet——'

"'Willing for the day's work——' said she.

"'Willing for the day's work——' I repeated.

"'And harbouring no shameful hope.'

"'An' harbouring—no shameful—hope.'

"Again and again she had me say it—until I knew it every word by heart.

"'Ah,' said she, at last, 'but you'll forget!'

"'No, no!' I cried. 'I'll not forget. "My mother looked upon my heart," I rattled, "an' found it brave an' sweet, willing for the day's work an' harbouring no shameful hope." I've not forgot! I've *not* forgot!'

"'He'll forget,' she whispered, but not to me, 'like all children.'

"But I have not forgotten—I have not forgotten—I have never forgotten—that when I was a child my mother looked upon my heart and found it brave and sweet, willing for the day's work and harbouring no shameful hope."

The remainder of the story is concerned with the gallant and successful efforts of Doctor Luke—who decides to throw in his lot with the people on whose shore he was cast—to ameliorate the hard conditions of their lot. He himself had made shipwreck of his life, but by unremitting toil for others he found in Labrador succour for his soul as well as for his body. And his work in the long run won him a royal reward in the love of Bessie Roth, to whom descended without any diminution or alloy her mother's incomparably brave and tender nature.

"Doctor Luke" enhances Mr. Duncan's rising reputation as one of Canada's most distinguished writers. That his work is somewhat episodic proves only that he has not yet completely escaped from the influence of the short story. But he shows conclusively that he has it in him to do so. He gave evidence before that he could draw a man and draw nature marvellously; in "Doctor Luke" he gives us two women of whom any novelist might be proud. No one who reads the first hundred pages of this book will have misgivings for Mr. Duncan's future as a novelist. And throughout the rest of it there are scenes which inevitably recall the lightest and deftest touches of Mr. Barrie. Behind it all is the thunder of the surf on the desolate shore, in describing which we do not know where to look for Mr. Duncan's equal.

THE EXTRA VOLUME OF DR. HASTINGS' BIBLE DICTIONARY.*

Dr. Hastings has crowned his monumental work by the issue of this supplement. We should hail it thankfully if only for the sake of the splendid indexes of (i.) Subjects, (ii.) Texts of Scripture, (iii.) Hebrew and Greek Terms, and (iv.) Authors, which add immensely to the working value of the Dictionary as a whole. But the extra volume consists

* "A Dictionary of the Bible, dealing with its Language, Literature, and Contents, including the Biblical Theology." Edited by James Hastings, M.A., D.D., with the assistance of John A. Selbie, M.A., D.D. Extra volume, containing articles, indexes, and maps. Pp. xiii., 936. Price 28s. (T. and T. Clark.)

From a drawing by Hugh Thomson. "AND KNOCKED DOWN TWO DEERSTEALERS IN CARRYING HER OFF."

(Reproduced from "Sir Roger de Coverley," by kind permission of Messrs. Macmillan and Co., Ltd.)

From a drawing by Hugh Thomson. THE GARDENER'S LAMENTATIONS.

(Reproduced from "Sense and Sensibility," by kind permission of Messrs. Macmillan and Co., Ltd.)

of thirty-seven different monographs by eminent scholars which had to be reluctantly omitted from the Dictionary proper, in some cases because of their length, and in others because their topics belong more naturally to an appendix. It is really a misnomer to call these contributions articles: most of them are distinct treatises, each of which deserves a separate review by some master of its subject. Probably the longest and weightiest treatise which ever disguised itself as an "article" is Kautzsch's "Religion of Israel," which fills the last 240 columns of this volume, and if printed in ordinary type would make a book of 400 pages. We are reminded of the famous "Note" which occurred in Archdeacon Hare's "Mission of the Comforter," and reappeared as a separate work. Prof. Kautzsch does not admit that totemism and ancestor worship existed among the Semites, and he believes that Moses was the historical founder of the Hebrew faith. The subject is continued by Mr. Fairweather's elaborate article of 46 pages on the Development of Doctrine in the Apocryphal Period. Professor Morris Jastrow deals with the Religion of the Babylonians and Assyrians, and with the Races of the Old Testament. Professor Wiedemann writes on the Religion of the Egyptians, while Mr. Johns—and there is no higher authority—expounds the Code of Hammurabi. Prof. W. M. Ramsay contributes a brilliant and original estimate of the Religion of Greece and Asia Minor, which runs to nearly 50 pages and includes a section by Dr. Farnell on the Worship of Apollo. Prof. Ramsay also writes on Numbers, Hours, Years, and Dates, and on Roads and Travel in the N.T., while Roads and Travel in the O.T. falls to Prof. Buhl, of Copenhagen, who deals as well with New Testament times. Special monographs of high value appear on Josephus by Mr. Thackeray, and on Philo by Dr. James Drummond, the first English authority on his subject. Dr. Schürer's survey of the Diaspora is packed with information, and Prof. König supplies three models of condensed learning in regard to the Samaritan Pentateuch, the Style of Scripture, and Symbols and Symbolic Actions. The excellent treatise on the Sermon on the Mount, by Professor Votaw, of Chicago, extends to 44 pages, and includes an exposition of the Beatitudes and the Lord's Prayer. It must rank among the most serviceable parts of this volume to the average preacher. The corresponding article by Dr. Moffatt in the "Encyclopædia Biblica" is compressed into eight pages of "pemmican." We can do no more than mention Prof. Garvie on Revelation, Prof. Stanton on Theocracy, Prof. Scott on the Trinity, Dr. Schechter on the Talmud, and Dr. Bennett on the w ges of the ancient working man. This extra volume devotes welcome space to the earliest Christian literature. Prof. Vernon Bartlet writes on the Didache, Mr. Stenning on the Diatessaron, Prof. Tasker on the Apocryphal Gospels, Prof. Allan Menzies on the Gospel according to the Hebrews, and Dr. Rendel Harris (all too briefly, as an expert for experts) on the Sibylline Oracles. Dr. Kenyon's article on Papyri and Prof. Ropes's on Agrapha both bring their subjects down to the latest date. Mr. C. H. Turner embodies a wonderful wealth of knowledge in his essay on the Greek Patristic Commentaries on St. Paul.

More obviously in keeping with the idea of a Dictionary of the Bible are the three articles on which we have something to say in conclusion. Dr. J. O. F. Murray contributes a strikingly able study of New Testament Textual Criticism. It is inscribed to the memory of his masters, Westcott and Hort, and it deals severely, yet perhaps not too severely, with Prebendary Miller. Dr. Murray is thorough-going: he sees, on the whole, "no reason to anticipate that the present revival of interest in the early history of the 'Western text will in the end be found to upset the estimates formed by Westcott and Hort of the relative importance of the different groups of textual authorities, or to modify in more than a mere handful of passages the judgment which they formed on individual readings."

Principal Bebb contributes an article of eighteen pages—and it is not a line too long—which gives the most careful and competent survey of Continental Versions of the Bible that has hitherto appeared in English. He deals with no fewer than thirteen European languages, besides collateral dialects. For versions among the Latin nations, he has relied mainly on Berger, while for early German versions he draws largely from Walther, the outstanding authority on that subject. We question, however, if it was worth while to refer to "The Bible of Every Land," a book quite out of date and riddled with errors. So far as we can form an opinion, the sketch of early translations under each section appears excellently done, though some of the subsequent paragraphs on modern revisions are less satisfactory and complete. Thus in his account of recent French versions, Principal Bebb mentions Segond and Oltramare as though they were two disconnected individual efforts; whereas both alike owed their origin to the tradition which had existed for centuries among the professors and pastors of Geneva, a tradition which impelled them continually to revise the Bible. Up to 1865 these professors and pastors worked as a body in bringing out successive editions; but in that year for the first time they delegated their work to individuals, the result being Oltramare's N.T. and Segond's O.T. The statement that Segond has been circulated by the English Bible Society is unfortunately not yet true. We note with surprise that nothing is said about Henri Lasserre's version of the Gospels, which appeared in 1887, and so impressed the French people that they bought twenty-seven editions in a twelvemonth, until it was suddenly placed on the Index a year and fifteen days after it had received the Pope's benediction. The work of the new Italian Society of St. Jerome is also omitted, but this was only formed in 1902. The S.P.C.K.'s revised edition of Diodate's Testament appeared in 1858, not in 1854.

Early German versions are described with considerable fulness. But we confess that the account of the recent revision of Luther's Bible, on page 414, is curiously inferior to the vivid summary given by Dr. Lupton in his note on page 266 of this same volume. Among modern German versions Van Ess is omitted, though surely this is more important than Kistemaker. The date of the earliest Dutch Bible, 1526, does not appear. Its printer, Liesveldt, was put to death in 1545 (not in 1546), and the "unorthodox statements" for which he suffered consisted in his affirming in a note that "the salvation of mankind proceeds from Christ alone." The latest revised Dutch Old Testament, whose publication at Leyden is noted as beginning in 1897, was completed in 1900, and is based on a careful revision of the Hebrew text by Kuenen, Oort, and other editors. Again, Molbech's edition of the earliest Danish version only contains the books from Genesis to Ruth, and does not, as Principal Bebb implies, include the whole MS. The Danish Bible, revised under Martensen and Hermansen, appeared in 1871, not in 1872. Again, we read on page 418 that the earliest edition of the Bohemian Bible in 1488 was interesting as "the first instance on record of the application of the newly-discovered art of printing to the multiplication of the Scriptures in a living tongue." Yet earlier in this same article we have already learnt that the first vernacular Bible was printed in Germany in 1466, and in Italy in 1471. Few people realise that as many as eighteen different editions of the German Bible had appeared before Luther began his own version at the Wartburg. And no historian has sufficiently explained why the Continent was so far ahead of England that Coverdale's Bible was printed only in 1535.

The article on English Versions of the Bible, by Dr. J. H. Lupton, which extends to 36 pages, is indeed a splendid summary of learned and laborious research. The references contained in its admirably digested footnotes will prove of special value to students of this complicated subject. The field is strewn with pitfalls and encumbered with the errors of earlier writers, but so far as we have been able to verify Dr. Lupton's facts and references, he not only displays great judgment, but attains a very high standard of accuracy. Inevitably there occur a certain number of slips, and we have noted a few dubious verdicts. According to its own imprint, Tindale's Pentateuch was printed at "Malborow," not "Marlborow" (page 242), and the date of its publication, January 17th, 1530, surely=1531, in which case Tindale's Jonah probably appeared in the same, and not in "the following year." We read on page 248, "Bishops Tunstall and Heath had allowed their names to stand on the title pages of several editions of the Great Bible." Their names actually appear in two editions only—those of November, 1540, and November, 1541. The first Geneva Bible issued in England

After a photograph of the original painting by Eugene Burnand, by permission of Messrs. Braun, Clément & Co.

"SO THEY RAN BOTH TOGETHER; AND THE OTHER DISCIPLE DID OUTRUN PETER, AND CAME FIRST TO THE SEPULCHRE."

(Reproduced from "The Gospels in Art.")

was in 1576, by "Christopher Barkar" (or Barker)—not Richard Barkar (page 250).

In analysing the sources of King James' version, Dr. Lupton states that the King's letter of instructions to the translators did not refer them to the Geneva Bible. Here he appears to be following the passage in Westcott's "History of the English Bible" (second edition, page 270), which declares that the Rheims and the Geneva were not named among the versions recommended by the King. Earlier, however, in the same volume (page 119), Westcott gives the correct statement, that the Geneva version *was* included in the list, a fact which may be verified from Cardwell's "Documentary Annals."

We have noted two or three other minor mistakes. The first English Bible printed at Cambridge was Legate's octavo (Geneva Version), in 1591, not Buck's folio (A.V.), in 1629. And the earliest English Bible issued with dates in the margin was the Oxford quarto of 1679, not Bishop Lloyd's folio of 1701. Dr. Lupton's account of the Revised Version of 1881-5, and his estimate of its losses and gains, are full of instruction. We welcome also his careful account of the subsequent revision of the Apocryphal books. In describing the American "Revised Edition" of 1900-1, he appears to go too far towards endorsing the claims advanced in the preface and by the publishers of that "Standard Edition." It seems more than doubtful whether after the publication of the Revised Bible, the American Revisers "retained their organisation" and "continued their labours, it might almost be said, without interruption from 1885." Dr. Lupton does not mention that in 1898 the agents of the English University Presses had published in New York an edition of the Revised Bible of 1885, in which the American "preferences" were incorporated in both text and margins, thus carrying out the wishes and directions of the original company of American Revisers. The surviving members of that company, who introduced further alterations and corrections, are responsible for what is often called the American Revised Edition of 1901. Criticisms and corrections such as the foregoing are, after all, trivial compared with the weight of this erudite and luminous article, which must earn for Dr. Lupton admiration and gratitude from every serious student of the versions of our English Bible.

T. H. DARLOW.

A FAMOUS LINGUIST.*

A European reputation is the consummation of every scholar's ambition. It is the favourable verdict of a tribunal before which only the most gifted can obtain even a hearing. But Professor Vambéry enjoys what no other European scholar, with the possible exception of the late Professor Max Müller, ever enjoyed—an Asiatic reputation. Born a poor Hungarian Jew, at a time when Hebrew birth was an overwhelming handicap, and in a country where poverty meant almost continual starvation, hampered too by lifelong lameness, Vambéry became the greatest linguist in Europe, and the hero of exploits of travel which have passed into a legend in Asia. Naturally the most unassuming of men, in reviewing his career he is forced to admit that it is "almost romantic," a ludicrously modest comment on one of the most fascinating life stories ever written.

The dominant note of this enthralling book is that of unconquerable courage and good temper in the face of the cruellest obstacles. Many men in the world of letters have risen from the humblest origins. An instance which naturally suggests itself is that of Dickens, and there is a good deal in the earlier chapters of these Memoirs which recalls the fragile little boy pasting labels on to blacking bottles in the grimy factory so familiar from "David Copperfield." But while Dickens always wrote of those dark days with a certain bitterness, Vambéry nurses no grudge against destiny. Possibly the difference in the attitude of the two great men to their past hardships lies partly in the fact that Vambéry was always rising, while Dickens was not born, so to speak, in a blacking factory. He had to fall before he rose. But more probably the secret lies in the indomitable courage which is part of the heritage of the Jewish race.

Vambéry's motto was always "*Nulla dies sine linea*," and it is impossible to summarise even a fraction of the field covered by his amazingly full life. But for English readers special interest attaches to those chapters which deal with his life in Turkey. His knowledge of the Turkish language gave him an unrivalled insight into Turkish thought and customs; and his account of his residence in Stamboul at the time of the great Canning, when English diplomacy was

* "The Story of My Struggles." The Memoirs of Arminius Vambéry. Two vols. 21s. net. (Fisher Unwin.)

at the height of its glory, throws a valuable light on European history.

In style there is nothing to suggest that the writer is using a foreign tongue. The English is terse and vigorous, admirably clear, and often forcible and picturesque. Altogether these Memoirs form an inspiring record of a marvellous life.

L. G. BROCK.

THE GAEL.*

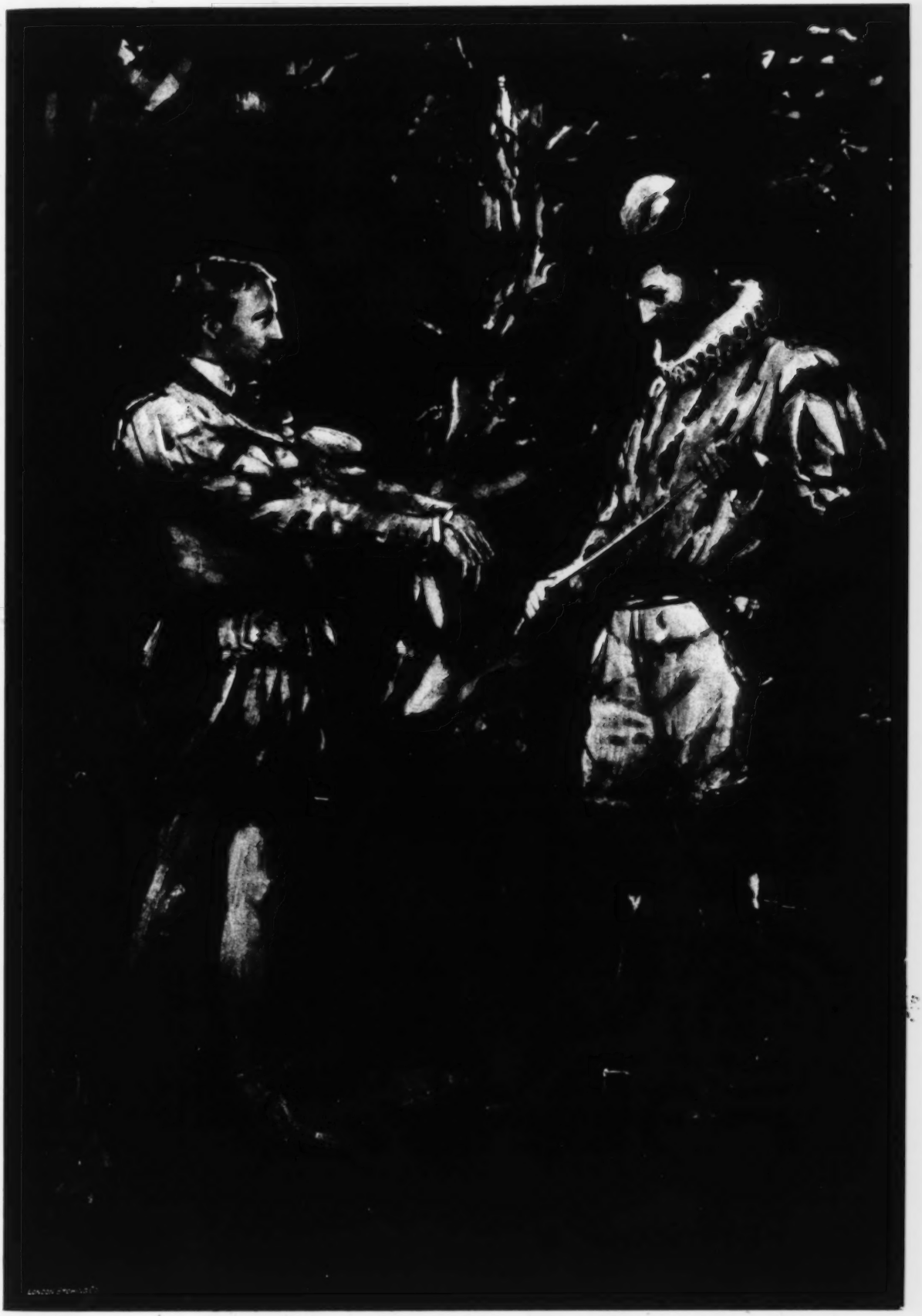
In the middle of Fiona Macleod's new book of studies in the spiritual history of the Gael, is a paper entitled "Celtic," which, on its first publication, called down much denunciation on the author's head, and has compelled her to write an explanatory, not at all an apologetic, "Prelude" to it. For the sake of readers to whom the Celtic literary movement is too new, or suspect, or antipathetic, perhaps it is a pity it was not placed in the forefront of the volume. For it must win the Saxon by its common-sense—that quality without a name in Celtic tongues—its reasonableness, its sense of proportion. In it she deprecates the present-day Celtic habit of appropriating almost entirely to the Gael and the Cymri such qualities as love of nature, vivid religious emotion, visionariness, saying, "I do not know any Celtic visionary so rapt and absolute as the Londoner, William Blake [but Mr. Yeats would tell her he was an Irishman], or the Scandinavian Swedenborg, or the Flemish Ruysbroeck; or any Celtic poet of nature to surpass the Englishman, Keats; nor do I think even religious ecstasy is more seen in Ireland than in Italy." And again, "I think Catullus sang more excellently than Bailê Honeymouth, and that Theocritus loved nature not less than Oisin, and that the ancient makers of the Kalevala were as much children of the wind and wave and the intimate natural world as were the makers of the ancient heroic chronicles of the Gael." But then to have placed this essay in front would have been to pay too much deference to the unsympathetic critic, to whom, after all, the book is not addressed. She makes no undue claim for the Celtic genius. Only, for her it has the "light of home upon it"; and she writes for "a little scattered clan, to whom the wild bees of the spirit come, as secret wings in the dark, with the sound and breath of forgotten things"; to those who love vision and ecstasy and high heroic tales, as the Celt has always passionately done when he has been most himself.

From a drawing by Hugh Thomson. "THE SMALL COAL MAN WAS HEARD WITH CADENCE DEEP."
(Reproduced from "Coridon's Song and Other Verses," by kind permission of Messrs. Macmillan and Co., Ltd.)

The book is made up of studies in Gaelic temperament as reflected in ancient literature and in some modern personalities; of tales from real life or spun out of the author's delicate imagination; and, thirdly, of criticism of recent Celtic literature—the work of Mr. Yeats, Mrs. McManus, "A. E.," Lady Gregory, and others. This last section shows Miss Macleod as a critic of a high order, as finely fastidious as she is enthusiastic. In "The Winged Destiny" we have found the tales hardly equal to some of those in "The Washer at the Ford," and "The Divine Adventure." But as an interpreter of at least one side of the genius of her race, her power increases. It is the sadness and the sweetness of the Gael she interprets. Of his fiery passions, his irreconcilable rages, his fantastic humour, she speaks little. These she has not inherited. Save inasmuch as he is too often content with dreams and memories when worthy realities are within his reach, she dwells not on his shortcomings, but rather holds up to the world and to himself the record of where his strength has lain.

She is austerer and less sanguine in temper now than in her earlier work. There is nothing of the buoyancy which we feel in the kindred literary movement in Ireland, where they hope to revive the language and recreate the literature. She only hopes that some of the old inspiration may be infused into a literature mostly alien. And that old inspiration and its modern instances must rouse in sympathetic readers something besides admiration for the grace and artistry with which they are here recorded. They must stir them to indignation and almost to despair—to indignation against the black Calvinism that never valued them, that banned them and blighted them; to despair for priceless treasures irrecoverably lost. Our regret is fanned not only by tales out of a glorious past, the heroic tales of Finn, the enchantments of Oisin, the romance of Deirdre and of Grainne, but also by things that have survived not merely as old memories, but, till recently, as facts in the life of a people. The vision of Brigid to Mary McArthur when saying a prayer to Manan to fill the sea-wave with good weed. Old Seumas Macleod at sunrise "looking seaward with his

* "The Winged Destiny: Studies in the Spiritual History of the Gael." By Fiona Macleod. 6s. (Chapman and Hall.)



The Abbess of Vlaye.

By Stanley Weyman

"I am your prisoner," said Charles Villeneuve to des Ageaux. "Call up your men and bind me. You can do with me as you please. But I am a Villeneuve, and I do not betray." The incidents leading up to this passage in Stanley Weyman's new novel are full of movement and colour. Des Ageaux, arriving at the Chateau of Villeneuve, speedily discovers that Charles, the elder son of M. le Vicomte, has disgraced his name in his father's sight by joining the Crocans. He only visits the castle by stealth. Des Ageaux is anxious to come into touch with him, and through him with the Crocans. Meanwhile the Captain of Vlaye is endeavouring to carry off by force the young Countess of Rochechouart, who has taken refuge at Villeneuve, and is in the fields disguised amongst the haymakers. Vlaye's troopers, making for the barn, capture Charles, who is there in hiding. After a desperate struggle he manages to escape only to be recaptured, when a diversion is caused by the arrival on the scene of des Ageaux, who is the Governor of Périgord, with a body of his men. He forces Vlaye's troopers to surrender and give up their prisoner. Charles, who thinks he has fallen into the hands of another enemy, is overjoyed to find that des Ageaux is in reality a friend.

(Reproduced from "The Queen," by kind permission of the Editor.)

bonnet removed from his long, white locks, and exclaiming, 'Every morning like this I take off my hat to the beauty of the world.'" Mary Macrae, undeterred by Calvinistic reaction, "dancing to her own shadow when nothing better was available." And those religious islanders of whom Mr. Carmichael tells in his "Carmina Gadelica"—"I have known men and women of eighty, ninety, and a hundred years of age, continue the practice of their lives in going from one to two miles to the seashore to join their voices in the voicing of the waves and their praises with the praises of the ceaseless sea."

These things and what they stand for are all dead, or fast dying. And nothing—nothing—can replace them.

ANNE MACDONELL.

MR. STANLEY WEYMAN'S NEW ROMANCE.*

Perhaps we never so fully realise how good Mr. Stanley Weyman's work really is as when we come to his newest novel after much reading of his many imitators. There are some among those imitators who enjoy a considerable reputation, and deserve it; they can tell a stirring story stirringly; they have the right vigorous and pictorial style, the sufficiently familiar historical background, the lavish plenitude of brisk incidents and perilous adventures—they seem, indeed, to know all the tricks and to conjure with them as effectually as the master can, so long as a comparison is not forced upon us; but, as the song exclaims of the stars, "What are they when the sun appears!"

Of course, there are spots sometimes even on the sun. "The Abbess of Vlaye" is not altogether so strong as it might be, strong as it is; but you would probably not be so conscious of this if you had not Mr. Weyman's other novels to measure it with. The plot is, in the main, plausible and extremely ingenious; the historical leaven is deftly and effectively manipulated; the characters—particularly the senile, proud, poverty-stricken Vicomte de Villeneuve, and his deformed and chivalrous son Roger—are drawn with no little subtlety and lifelikeness; but in certain important details there is a readiness to adopt the handiest expedient, that suggests carelessness or the mechanical repetition of oneself that one is betrayed into sometimes when the imagination is, for the nonce, a little wearied. It is not so easy or natural a thing for women to personate one another successfully that there can be any justification for such a device being practised more than once in the same book.

When Bonne takes the place of the timorous Countess of Rochechouart and, less for care of her than for love of him, goes with Monsieur des Ageaux as a hostage into the camp of his distrustful peasant allies, and he, riding beside her night and morning as she goes to and fro in no more elaborate disguise than a cloak can afford, never suspects that she is not the other woman, you can believe it almost without turning a hair; for stranger things than that do undoubtedly happen in the world of romance. But towards the close the dashing and reckless Captain of Vlaye entraps the Countess and plans a prompt and hasty marriage; then the jealous and beautiful Abbess of Vlaye, who has been wooed by the Captain and thought to wed him, gains access to the castle, gets into the room where the unhappy little Countess is weeping and refusing to don her wedding garments, dismisses the handmaid with an air of authority, saying she has been sent to arrange this matter; there is an exchange of dresses, and the Countess escapes by personating the Abbess, who remains in her stead. The trick is well enough done, but having had it before in the same story one regards it rather askance. Especially if one remembers that when the Abbess arrived at the castle she was talkative, imperious, and did not conceal her features; and when the Countess goes away in her cloak she has the hood close over her face and is so taciturn and shrinking that she does not give any instructions or explanations to the maid who lets her out; does not even reply to the woman's enquiry as to whether she has succeeded, except with a shrug of the shoulders, and yet departs without arousing the smallest suspicion.

These may not be very serious flaws, but they show large in Mr. Weyman, because he has taught us in the past to expect more of finish from him, a greater cunning in the working out of his events. Elsewhere the book has this finish and this cunning, and is, as a whole, so brilliant an achievement that we are half ashamed to put forward this, our sole objection to it.

The story is of the days of Henry the Fourth of France; of the days when, after six years of fighting, he could at last

* "The Abbess of Vlaye." By Stanley Weyman. 6s. (Longmans.)

From a drawing by Hugh Thomson.

"WHEN SHE FED HER HENS, DID THEY NOT LAY BIGGER EGGS?"

(Reproduced from "The Kentucky Cardinal," by kind permission of Messrs. Macmillan and Co., Ltd.)

From a drawing by Hugh Thomson.

"THE COMMON PEOPLE STARE AT A BALLOON."

(Reproduced from "Our Village," by kind permission of Messrs. Macmillan and Co., Ltd.)

count himself as ruler of France and of Navarre, though he knew that his kingdom was still in "a welter of lawlessness and disorder, of private feud and public poverty." At the root of much of this revolt and disorder was the upstart Captain of Vlaye, who was overrunning the provinces that neighboured on his own, and harrying and plundering rich and poor alike. He had been especially troublesome on the borders of Perigord, and in a moment of irritation the King swears that unless Des Ageaux, who is his lieutenant in Perigord, rids him of the Captain within six weeks he will dismiss him from his post.

Des Ageaux is short of both men and money, but he sets about his apparently hopeless task resolutely and resourcefully, and at the height of his dangerous and troublesome enterprise is entangled in the glamorous meshes of love for the first time in his more than thirty years of life. It is a fascinating and absorbing romance; you may shake your head over some small detail here or there, but you cannot resist the charm of it, and will not want to.

A MAJOR POET.*

Of Mr. Noyes's new book it is impossible to speak in terms that will not appear to those unacquainted with his previous work as extravagant and uncritical eulogy. But those who have read and re-read "The Loom of Years" and "The Flower of Old Japan," and who have followed the gleam of Mr. Noyes's fancy through the pages of sundry periodicals, will not be surprised to be told that the poet has fulfilled everything that a remarkably cordial and unanimous criticism predicted of him. What has really astonished us is the remarkable quantity of the verse. After a long acquaintance with slim books of thick paper with wide margins, it is a refreshing novelty to find a poet boldly launching an imposing quarto. Few young poets are so honoured by their own publishers, but in this case we cannot doubt that the confidence is well deserved. Considerable as the volume is in size, there is no padding in it, every line bearing the mark of loving and delicate workmanship.

The qualities which seem to us to be the most attractive in Mr. Noyes's work are its fine open-air sanity, its healthy love of life, its width of range and interest, and most of all, perhaps, its magnificent and never-failing melody. His metrical mastery is difficult to exemplify, for Mr. Noyes fairly juggles with his rhythms, and the cumulative effect is discernible only as we hear a cadence echoing and re-echoing throughout an entire poem.

The cherry-trees are seas of bloom, and soft perfume, and sweet perfume,
The cherry-trees are seas of bloom (and oh, so near to London!)
And there they say, when dawn is high, and all the world's a blaze of sky,
The cuckoo, though he's very shy, will sing a song for London.

The nightingale is rather rare, and yet they say you'll hear him there.
At Kew, at Kew in lilac-time (and oh, so near to London!)
The linnet and the throstle, too, and after dark the long halloo,
And golden-eyed *tu-whit, tu-whoo*, of owls that ogle London.

For Noah hardly knew a bird of any kind that isn't heard
At Kew, at Kew in lilac-time (and oh, so near to London!)
And when the rose begins to pout, and all the chestnut spires are out,
You'll hear the rest without a doubt, all chorussing for London:—

Come down to Kew in lilac-time, in lilac-time, in lilac-time;
Come down to Kew in lilac-time (it isn't far from London!)
And you shall wander hand in hand with love in summer's wonderland;
Come down to Kew in lilac-time (it isn't far from London!)

The foregoing lines, however, represent only a very small portion of Mr. Noyes's accomplishment. For Mr. Noyes is much more than a skilful metrist. He has something to say, which is more important than only knowing the way to write nicely. In many of his poems there is a trace of the symbolism and mysticism of his earlier work, but for our own part we are glad to observe that Mr. Noyes is not advancing in this direction. We like him best when he is simplest and most direct, trusting for his effect, not to any suggestion of a hidden meaning, but to his beautifully-chosen language and his splendid sense for music. It is not within our limits to exemplify Mr. Noyes's excellence in many styles. In "The Phantom Fleet" and "The World's May Queen" there are verses that pass the roughest, but one of the truest tests of poetry—they cling to the memory and refuse to be forgotten. The same can be said of "In the Crowd," which proves that Mr. Noyes can hold our attention without his potent ally, rhyme. Mr. Noyes's versatility is admirable, and our secure confidence in the distinguished future that lies before him is considerably fortified by the proof he gives of a saving sense of humour.

* "Poems." By Alfred Noyes. 7s. 6d. net. (Blackwood.)

Novel Notes.

CAPRICIOUS CAROLINE. By Madame Albanesi. 6s. (Methuen.)

To be really in the fashion it is necessary to be a little ahead of it, and Madame Albanesi, realising this, has contrived to write a novel of the "smart set," which is neither a satire nor a sermon. If there is one thing more monotonous than vice, it is the unctuous rectitude of those who denounce it in unimaginative novels or too imaginative sermons. A serious and sympathetic study of this class seemingly so monotonous in their painstaking futility is a novelty. It is refreshing to find a writer with insight enough to penetrate beneath the superficial veneer of smartness to the essential humanity below it. Camilla Lancing does everything which the most orthodox "smart setter" (if the word is permissible) is supposed to do. She plays bridge far into the night, she pays no debts except debts of honour. She has the usual questionable admirer who receives more encouragement than is good for him. Once she even stoops to forgery, and another time she defrauds the man who is her lover. There is, of course, the inevitable millionaire, rough, but good-hearted, an estimable but depressing person, happily commoner in novels than anywhere else. There is also the baronet, bold and bad as all baronets are. So far we are on familiar ground, but the development of the story is distinctly original. Camilla does not behave in the least as we expected. She treats both the good millionaire and the bad baronet atrociously. She seems sometimes to be without either scruples or common-sense. Yet in spite of it all Camilla is intensely human, and even lovable, if only for her devotion to her children. With all her faults she is fascinating, and it is easy to understand the attraction she had for her friends. In drawing Camilla, Madame Albanesi has scored a real triumph, for nothing is harder to convey to paper than personal charm. It is easy to label a character as charming, but terribly hard to make the reader realise it. By the side of Camilla the other characters fall rather into the background. Even Caroline, the "capricious Caroline" of the title, is more a foil to Camilla than anything else. Nevertheless, the characterisation throughout is careful and effective. The book is full of telling touches, and it shows that Madame Albanesi has the art of writing serious books in a light and sparkling way. Dulness is always respected in England, and "Capricious Caroline" is so easy to read that it is in danger of being treated less seriously than other more ponderous but not more artistic novels.

MORGANATIC. By Max Nordau. Translated by Elizabeth Lee. 6s. (Chatto and Windus.)

There is nothing in this novel to catch the unwary. Its title, its author, and the abstract of the plot which is kindly printed on its paper wrapper, all point to one class of fiction. Mr. Le Gallienne once observed that "the marriages between gods and mortals are seldom happy—but they have great moments." Morganatic unions between Continental princelets and operatic stars seem pretty much in the same case, if Max Nordau's reading is correct. It is doubtful if a novel of this kind was worth translating. British readers will find it hard to get up much interest in the social intrigues of the Princess Meissen-Loewenstein-Franka, though there is a certain fascination in watching her plots and counterplots. For two things, however, one is grateful. The author has really given us a novel, and not a sociological pamphlet under a mask. And Nicoline Flammert, the most delightful character in the tale, is not another Evelyn Innes. She might mollify even Mr. Stead's suspicious soul.

LAMMAS GROVE. By Carlton Dawe. 6s. (S. C. Brown, Langham, and Co.)

Mr. Carlton Dawe appears in this book as a hopeless pes-

Capricious Caroline.

By E. Maria Albanesi.

Camilla Lancing's chief charm lies in the love which she bears for her children. Returning home late one night after the usual round of gaiety among the "smart set," she finds a letter from her father-in-law, Colonel Lancing, in which he announces that he can no longer countenance the life she is leading, and that the allowance he has made to her since his son's death, and which is her only source of support, is to be discontinued. He further refuses to allow his son's children to remain in the atmosphere in which they are being brought up, and, crushed by this unlooked-for blow, Camilla makes her way blindly upstairs to the children's night-nursery. Here she finds their governess Caroline Graniger, who is overcome at the sight of her distress and suffering. In her terror of being separated from her children, Camilla insists on their being removed to her own room downstairs. She lifts Betty, the elder, out of her cot, and, staggering under the burden of the sleeping child, carries her from the room, closely followed by Caroline.

(*Specially drawn for* THE BOOKMAN *by A. S. Boyd.*)

simist. "Lammas Grove" reminds one of "Liza of Lambeth," but wants the power and artistic finish of that work. Some of the methods by which he tries to keep up the interest of the story are distinctly cheap. In brief, it is a study of the dreadful call of the slums even upon the few who struggle to emerge from them; and a sort of parallel is supplied in one of the grosser aspects of the tradesman's family rising to affluence. "It is odd," says the author, in an incidental reflection, "how reviewers jeer at virtue and lash vice, while they thoroughly detest the golden mean." They cannot on this principle detest the present work.

THE STORM OF LONDON. By F. Dickberry. 6s. (Long.)

Had "The Storm of London" been as good in execution as it is in idea, it would have been an astonishingly brilliant novel. As it is, it is always readable and often clever, but the wit is not keen enough, the humour not sardonic or spontaneous enough. Here is all London left, after a night of storm, without a rag of clothing for anyone to wear; people keep to their houses shamefacedly for some days, then venture desperately abroad, and by degrees resume the interrupted habits of their every-day lives. Everybody is stark naked, and has to grow accustomed to it; you cannot tell an earl from a 'busman, the butler from his master, nor the cleric from the layman; all social distinctions look like ceasing to exist. The theme is an inspiration that would have delighted Swift. Mr. Dickberry removes his story beyond the reproach of being impossible by a device that need not here be explained. The book strikes a note of originality, and, whatever it lacks, is entirely readable and amusing.

From an original drawing by Hugh Thomson, reproduced in "Evelina."

"HE PRECIPITATELY FOLLOWED ME, AND, IN A BROKEN VOICE, CALLED OUT, 'MADAM—FOR HEAVEN'S SAKE—'"

(By kind permission of Messrs. Macmillan and Co., Ltd.)

ALIENS OF THE WEST. By the author of "The Rejuvenation of Miss Semaphore." 6s. (Cassell and Co., Ltd.)

It is pleasant to turn aside from most current fiction to the simple descriptive and story-telling methods of the author whose heart is with an Irish novelist somewhere beyond the Shannon. Here there is no affectation of style, no wretched "psychology," but the old-fashioned direct way of compelling our tears or our laughter. The brightness and sadness of Irish life are brought straight to the mind's eye in the sketches of the pride and the poverty, the love and the anger, the dullness and the genius of a kaleidoscopic race. This book may not be a great book, but it is a thoroughly healthy and likeable one.

TWO QUEENSLANDERS AND THEIR FRIENDS. By Frances Campbell. 6s. (Alexander Moring.)

This is an unconventional record of the doings and sayings of Mimi and Joe, two small people living with an entirely delightful father and mother and circle of Bush boys in a remote station in Australia. Joe and Mimi, who have already won the affections of the readers of the *Westminster Gazette*, have the faith and easy confidence of children who have known no blows. They reason, of course, being children, but they do so with the fine logic of those to whom all things seem possible, given certain fundamental lines to work from. The representation of Bush life, with its freedom, comradeship, and its wider outlook, is genuine and enthusiastic. But the children are the book; and whether they are making someone's happiness or marring someone's cosmetics, burying a tortoise or stealing a baby, they are seriously thorough and unconsciously humorous.

THE LOVES OF MISS ANNE. By S. R. Crockett. 6s. (J. Clarke and Co.)

Though Mr. Crockett has drawn wilful, capricious, innocently fascinating heroines in certain other of his novels, and drawn them with an irresistible cunning, we do not recall any that is quite so wilful, so capricious, so exquisitely fascinating as Miss Anne. Her loves are many, and the story of them makes the most delectable reading we have come upon for a long time. She is alternately cold and tender, bewitching and forbidding—she is everything but heartless, and now and then seems to be even that, but if she had been the book could never have rounded to such an ideally happy ending as it does. The herd-boy, Dan Weir, lonely all the week in the bleak hills, is dreaming of Miss Anne, his master's daughter, when of a sudden she is there before him, having ridden up the hills with his supply of provisions. In one of her freakish moods she had bribed the obliging "daftie" who generally fulfilled this task to let her come in his stead. She is caught, up there, in a deluging thunder-storm, and Dan has to shelter her for the night in his hut, but in the morning she leaves him, and it looks as if their boy-and-girl romance were ended—but it is not. The story is full of incident, and rich in sketches of Scottish character; it has no dialect that should be a stumbling-block to any reader, and is written with a racy humour that will win it an easy welcome among all lovers of romance.

IN FEAR OF MAN. By A. St. John Adcock. 6s. (R. A. Everett and Co.)

The study of a strong nature in hard circumstances is a far more general one with novelists than that of a weak nature in soft surroundings. Mr. St. John Adcock, however, in his latest book, has chosen to depict the gradual deterioration of a sweet but weak nature in circumstances of unlooked for prosperity. The theme may, indeed, be said to be a double study, that of a *mésalliance*, and, later, of dipsomania, the same woman developing inevitably from the first chapter to the last. The story is that of the Reverend Headley Holt, an East End curate with slight, acquired Socialistic leanings, but with inherited, bred-in-the-bone feelings for the proprieties and the honourable standards of life. Headley Holt is a convincing picture of a man sensitive to a degree, kindly, rather weak at times, but with some real courage in the face of difficult events, a courage all the more real because it depends upon will-power and is not naturally spontaneous. Headley Holt loves and marries the pretty daughter of a small shopkeeper in his parish, a girl of refined nature and dignified manners. From this time the effect of prosperity and the higher social position upon the surface nature of the young wife is carefully conceived. All that follows comes as a natural consequence, well-imagined, quietly and deftly shown, relentlessly followed. The author of that long-remembered book, "East End Idylls," may be trusted to handle such a subject as this with strength and truth. The scenes where West goes East, and also the chapters dealing with what are termed "literary circles," are written by a man who knows these things below the surface, and the book as a whole has the distinct power of holding the attention from beginning to end.

THE AMBASSADOR'S GLOVE. By Robert Machray. 6s. (John Long.)

A story that opens with a daring and mysterious midnight robbery of jewels from the bedroom of a great London hotel, and in whose second chapter a British Ambassador, who has suddenly arrived in England, dies mysteriously, and is found to have been poisoned, promises something uncommonly strong in the way of sensational fiction, and in "The Ambassador's Glove" the promise is amply fulfilled. The robbery and the murder prove to have been committed by the agents of a secret political society, "The Fraternal Union," that meets in an unsuspected underground hall below the Hotel Chamberlain, one of the newest and most fashionable hotels in London. There is a letter in cypher in the murdered ambassador's glove, but when the Union, a desperate Anarchist society, get possession of the glove, the letter has been removed from it, and they are prepared to go to any length of villainy or murder to recover it. The police and the Government secret agents fail to run them to earth, and they owe their downfall eventually to a woman's jealous anger. The plot is extremely ingenious, and develops through a rapid succession of intrigues and sensational happenings to a wholly satisfying end. It is, every way, a capital story of its kind, and carries the reader on with unflagging interest through every page to the last.

THE UNDERCURRENT. By Robert Grant. 6s. (Hutchinson and Co.)

Judge Grant has escaped many of the pitfalls that beset the path of the novelist with a purpose, and the success of his new work is marred only by a certain—legal, shall we say?—"ponderosity" of style and of detail in description and character analysis, which blunts the finer imaginative feeling that he so often shows himself endowed with. The subject is the American law, or looseness of law, of divorce, and the attitude of the more rigid Episcopalian doctrine concerning it, contrasted with the needs of a finer soul. The study of the heroine is singularly successful, especially when one considers that the reader is carried over the unwontedly long period of some dozen years in the study of her emotions and intellect. The vein of satire behind the conception of the millionaire widow devoted to the artistic side of philanthropy, comes out in other places in a rather grim humour which lightens the tendency to heaviness that otherwise endangers the book. If Judge Grant would stand a little less aloof from his characters, and play less to them the part of a critical inspector, he would be one of the more notable of the newer American novelists.

THE SHADOW ON THE WALL. A Romance. By M. E. Coleridge. 6s. (Edward Arnold.)

"Critics," says Miss Coleridge in her rather impassioned preface, "critics are down upon the weak points in a trice." Some of them will certainly contend that this book is either too much or too little, and that, judged from the standpoint of construction, its vivid, imaginative material should have been more amply displayed, for the sake of lucidity, or broken up into a series of short stories. But, otherwise, the romance is informed with that mixture of magical charm and human feeling of which the authoress has already shown herself a mistress. It is a romance of the artistic world. The two girls, Blanche and Nettie, with their two lovers, stand out against a sombre background, whose mystery, to be quite frank, one finds a trifle annoying. The book is carefully, and in parts brilliantly, composed. But the writer's interest in her eerie atmosphere has now and then overpowered her efforts to present the breathing characters in a distinct outline. She is apt to be suggestive rather than analytic. Every chapter begins with a motto in which the word "shadow" appears, and the human figures in the tale evince sometimes the habit of incalculable flitting and flickering motion that characterises shadows in the sunlight or the moonlight.

The Bookman's Table.

NEW POEMS. By Ronald Campbell Macfie. 5s. net. (Lane.)

It is some while ago now since Mr. Macfie published his first little book of poems, "Granite Dust," and those who were fortunate enough to read it will not be slow to welcome this new volume. There is here the same freshness of thought and fancy, the same touch of passion, and the lyrical fervour that made his earlier poems memorable, but to those qualities are added, in the best of these lyrics, a larger humanity, a fuller music, a deeper tenderness of feeling. One would like to quote from the exquisite opening poem, "If I were Sleep," but as we have space for only one quotation we yield to a personal preference, and give some verses from "Chrysanthemum Gold":

"Thro' patient years we strive and toil,
With rusty pick and ruddy fire,
To wrest the gold from rock and soil,
And mould a crown, and shape a lyre.

A lyre whereon our love may play
Soft music to our lady fair,
A crown of gold that we may lay
Upon her crown of golden hair.

But while we toil our hearts grow old,
The lyre we make we cannot play,
And, ere we mould the crown of gold,
The golden hair is growing grey.

But God achieves in wiser ways,
With instant love, and facile art.
No labouring for gold delays
The golden harvest of his heart.

He lays a sunbeam on the ground,
He looks and smiles, and soon there comes
Thro' the grey soil without a sound,
The gold of his chrysanthemums. . . .

And every flower is as a crown
That any queen might proudly wear.
O, Queen of mine, bend down, bend down,
I, kneeling, bring them for your hair. . . .

In this, as in other of the poems, there is that mingling of thought and emotion that is, after all, the truest poetry, and they are wrought to a clarity and simplicity of utterance that is finely in harmony with their themes. To everyone who cares at all for what is best in modern poetry, we recommend Mr. Macfie's "New Poems" as one of the few books they will care for.

THE ARTIST'S LIFE. By John Oliver Hobbes. 2s. 6d. net. (T. Werner Laurie.)

In spite of the glamour and partial mystery of Dante's life there is not so very much to be said about him to a

(From a drawing by Maurice Greiffenhagen.)

The Garden of Lies.

By Justus Miles Forman.

The startling episode here illustrated shows the meeting of Prince Karl of Novodnia and his wife, a young American woman, who was thrown from the carriage when driving on her wedding day, and has lost all memory of her marriage. A fortnight after the accident the Prince comes to the throne through a series of extraordinary and improbable deaths, and is obliged to return to his State immediately, while his wife is sent to Paris to be in charge of an eminent physician. Fearing for her reason, a plan is arranged by which Denis Mallory, journalist and absintheur, is to be introduced to her as her husband, during the unavoidable absence of the real Prince owing to a grave political crisis. Mallory and the Princess meet every day in the garden, and a deep passion springs up between them. Meanwhile the Prince escapes from his Court and comes to Paris intent on claiming his wife. The doctor forbids him to see her, but after a duel with Mallory, in which the latter refuses to act on the offensive, the Prince accidentally comes face to face with his wife whilst in the presence of her cousin, Miss Mannering. "Where have I seen this gentleman before?" is the agitated cry which escapes from the lips of the Princess.

(Reproduced by kind permission of Messrs. Ward, Lock & Co., Ltd.)

Dante Society which already has all that is authentic of his history at its fingers' tips. Therefore John Oliver Hobbes makes an interesting diversion when she turns aside from the poet's life and character to touch on the life and character of the artist, Botticelli, who was inspired to illustrate "The Divine Comedy," and on that of Goya, whose name is placed by John Oliver Hobbes beside Dante's as a supreme master of portraiture. As the author herself was told for her comfort, "You can write or talk about anything you please at any time, and if you want a title, call it—'A few remarks on Dante.' He is bound to come in." So Dante comes into this volume, not so much by reason of his likeness to Botticelli or Goya, or Balzac or Turner or Brahms in character or circumstance, as by reason of the inner life, the artist's life, which in spite of different periods and circumstances is common to all men of genius. Into whatever life we probe—speaking always of the real artist—we find sooner or later, whatever figure the man or woman cuts before the world, a spiritual and active discipline which is at work within. John Oliver Hobbes is very tolerant of an artist's failures, she is compassionate when an artist is judged more hardly than the man of business for the same failings in common life; but she does not agree that because a man is hard to live with he is necessarily an artist. There is much good sense and broad thought in this interesting blend of biography and criticism.

FRAGMENTS OF PROSE AND POETRY. By Frederic W. H. Myers. Edited by his wife, Eveleen Myers. 9s. net. (Longmans.)

Some choice books delight by their matter, others by their form, others—a much smaller class—by their aroma. The late Mr. Myers's posthumous fragments belong to the last division; the matter, though interesting, is not of the highest importance; the style, though elegant, is not exquisite; but the perfume of a beautiful nature clings to every page personal to the author, whether autobiographically or from reference to the persons and things which he made his own. It is but natural that the interest of these pages should be proportionate to the intimacy of their connexion with the writer. His statement, therefore, of the various phases of opinion through which he passed, and the influences which affected him at various periods—Hellenism, Agnosticism, and the final stage externalised in his relations with the Psychical Research Society, is the chief beauty of a beautiful book. It is only to be regretted that these notices should be so desultory, for it was evidently in the author's power to have given a much fuller and more instructive account of his spiritual itinerary. The reader who remembers the finish and brilliancy of Mr. Myers's critical essays may be disappointed to find the remainder of the prose in this volume to consist entirely of obituary notices, generally of eminent members of the Psychical Society, and, being strictly confined to this aspect of their activity, in general most laconic. Not much, for example, can be said of Lord Leighton in connexion with this Society. In two instances, however, those of Professor Sidgwick and Edmund Gurney, the connexion was close and important, and each of these friends receives a memorial record, hardly to be termed a memoir, of considerable length, executed with all the delicate felicity so conspicuous in the autobiography. The poetical portion of the volume is of less account. Myers possessed all the qualifications of a metrical translator, and it is a loss to our literature that he failed to enrich it with a translation of some great poet with whom he felt in entire sympathy. But his original verse is the verse of an accomplished verse-maker—tasteful, skilful, but rarely visited by a gleam of "the light that never was on sea or land."

THE HUMOURS OF SCOTTISH LIFE. By Rev. John Gillespie, LL.D. 3s. 6d. net. (William Blackwood and Sons.)

It must be almost as severe a self-denying ordinance for a noted *raconteur* to publish a volume of his stories, as for a clergyman to issue a book of sermons. Most ex-moderators, when they print, adopt the latter opening. But Dr. Gillespie has never been thirled to the jog-trot clericalism of modern life, and so, perhaps prompted by the success and precedent of Sir Archibald Geikie's "Reminiscences," he has set down two or three hundred odd anecdotes of Scottish character as a contribution to the gaiety, if not to the theology, of the time. Stories of this kind are apt to be trite or vulgar or both. A small proportion of Dr. Gillespie's budget might be sifted away for these reasons. But there is some ripe, good stuff elsewhere. Sir Walter Scott once declared that "while a Scotchman is thinking about the term day, or, if easy on that subject, about hell in the next world—while an Englishman is making a little hell of his own in the present, because his muffin is not well roasted—Pat's mind is always turned to fun and ridicule." Scott knew Scotland better than most men. But even if his sweeping generalisation was true a century ago, it obtains no longer. Neither Predestination nor the rent-day preoccupies the Scottish mind to-day in country districts, as Dr. Gillespie's pages very faithfully attest. His best tales are of course connected with drink, curling, and the kirk. Those who have met him in private or heard him on a platform know the gusto with which he tells an anecdote. Much of that vanishes for the reader of the printed page. But there is one consolation, that the same loss would have been felt had the book been one of sermons.

THE WORKS OF HEINRICH HEINE. Vol. IX. The Book of Songs, translated by T. Brooksbank. Vol. X. New Poems, translated by Margaret Armour. 5s. per vol. (William Heinemann.)

The ultimate test of any verse translation from a foreign poet must be the possibility of giving pleasure to those ignorant of the original. We cannot think that the two latest volumes of the translation of Heine will satisfy the test. Mr. Heinemann has been unfortunate in the death of Charles Godfrey Leland and of the author of the rendering of "The Book of Songs" before the sheets went through the press. But the fact cannot be denied that the English of the last named volume is not musical, and in almost every case is not poetry. The "New Poems" by Margaret Armour (Mrs. W. B. Macdougall) is better, and many of the points have been very cleverly reproduced, but in this volume, too, there are weaknesses of rhythm, and from it alone it would be difficult for an Englishman to credit the high position Heine has taken as a world-poet.

From a drawing by Hugh Thomson. "TWO UMBRELLAS FOR US."

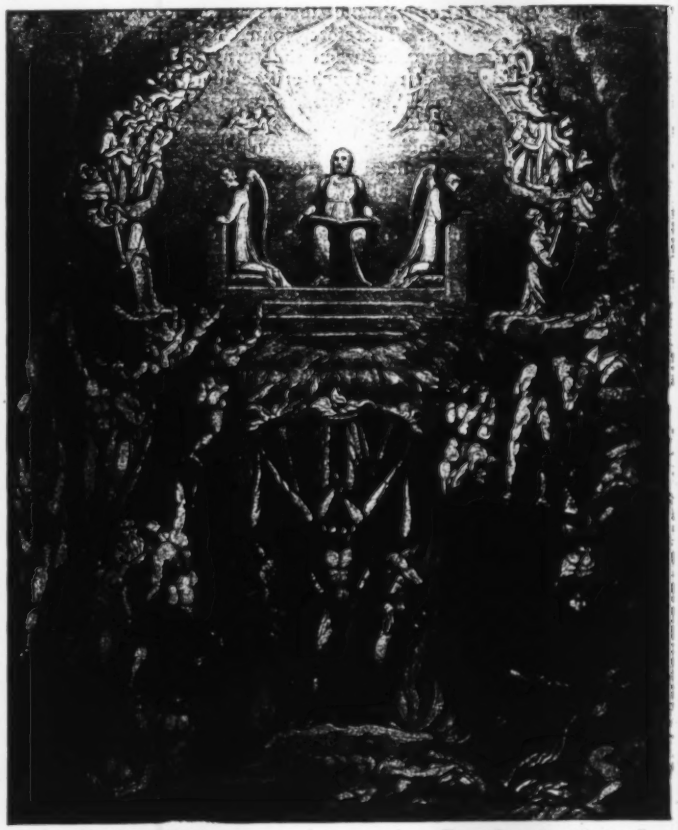
(Reproduced from "Emma," by kind permission of Messrs. Macmillan and Co., Ltd.)

More Christmas Books.

WILLIAM BLAKE.

A Study of His Life and Art Work. By IRENE LANGRIDGE. With Reproductions. 10s. 6d. net. (George Bell and Sons.)

Miss Langridge's Study of Blake seems to us just what was needed as a guide within comparatively handy compass to the artist-poet's temperament, life, and works. Where there is a combination of poetry and painting in one man's genius there is always a unique personality also. Blake is felt as a personality far beyond what any more ordinary painter or poet of his achievements could be. "To the world of his own time Blake appeared a mad visionary," but to-day the underlying force and spirituality of his nature count for much more, and his admirers will treasure such a collection of his art work as this. About fifty of his pictures and designs are reproduced; many being in the possession of private persons are necessarily unfamiliar to us, and they make the volume one of unusual interest.



From ***William Blake.*** *(George Bell and Sons.)*

FROM BLAIR'S "GRAVE" THE LAST JUDGMENT.

HOW TO IDENTIFY PORTRAIT MINIATURES.

By G. C. WILLIAMSON, Litt.D. 6s. net. (G. Bell and Sons.)

This useful manual may be considered in a measure as an abridgement of Dr. Williamson's elaborate "History of Portrait Miniatures," a work necessarily beyond the means of the average student of art. The collector of miniatures will find here all that is needed to equip him for the pursuit, each of the great miniaturists being treated separately, and their distinctive styles being carefully analysed. To the student this work has a value of its own, as it contains five chapters specially written for it by Mr. Alyn Williams, R.B.A., on how to paint miniatures. Every side of this subject is discussed in a helpful and practical manner.

THE ROAD TO MANHOOD.

By W. BEACH THOMAS. 6s. (George Allen.)

No better book than this can be chosen at Christmas for a boy, if fiction is not the thing desired. It is a volume in the wholesome, well-edited "Open-Air Series," and it "talks" about all the games and occupations to which boys are, or ought to be, addicted. Reading, volunteering, and making the best of things come into the author's list of amusements and ambitions. It is a volume calculated to knock the nonsense out of the wrong sort of boy, and be an inspiring friend to the right one.

From ***How to Identify Portrait Miniatures.*** *(G. Bell and Sons.)*

THE THREE GRACES. THE THREE DAUGHTERS OF JOHN, FIRST LORD NORTHWICH.

THE SILKEN EAST.

By V. C. SCOTT O'CONNOR. With Map and Illustrations. 2 Vols. 42s. net. (Hutchinson and Co.)

Among the latest travel books Mr. O'Connor's volumes take a high place; their literary merit, their enchanting subject, and their hundreds of illustrations making them a sort of panorama of Burmese life and land. The author has felt the glamour of the East without which no convincing Eastern book is written; he has also lived in it and travelled through it, and has done all, even his chronicling, without hurry. Burma is still to a great extent unknown, but worse than this, she stands in peril of losing her chance of becoming known, for she stands in peril of extinction; India on the one hand and China on the other, are invading and absorbing her. It is well to have such an account as this describing the country—"one of the fairest and most attractive provinces of the Empire," and the people,

Music for Christmas.

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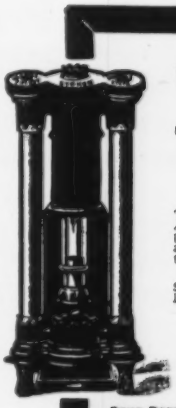

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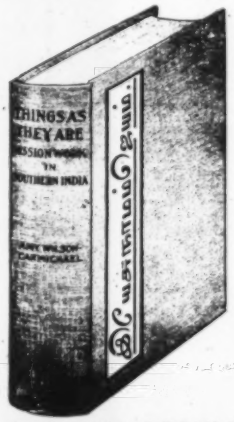

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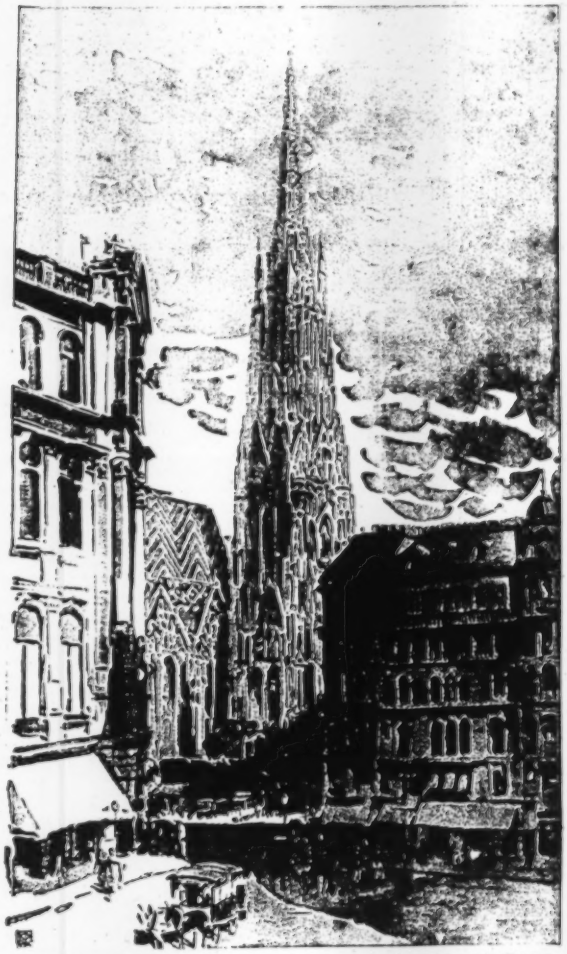

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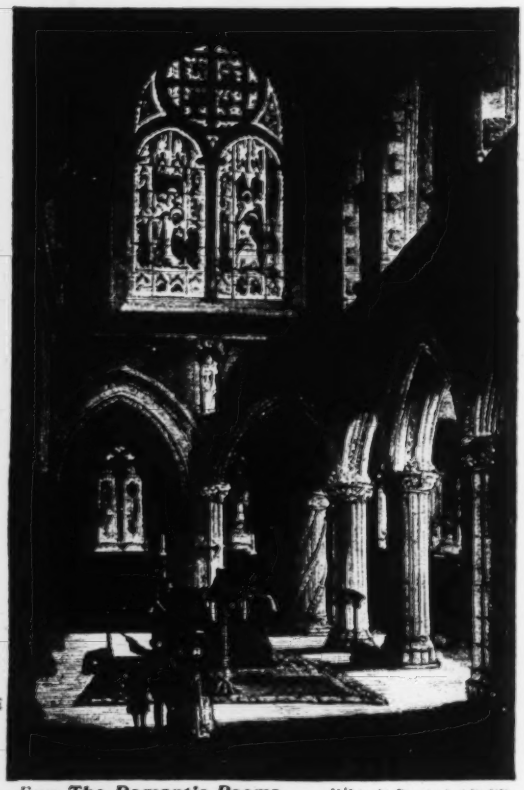

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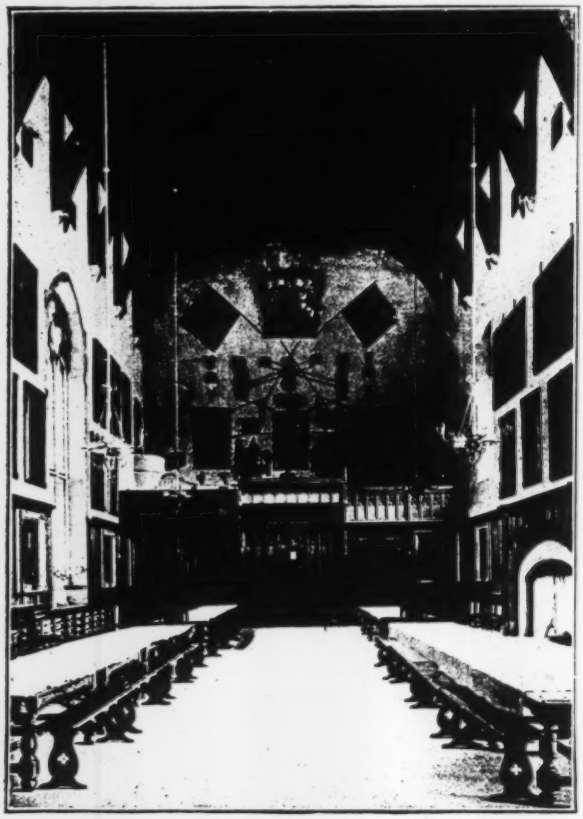

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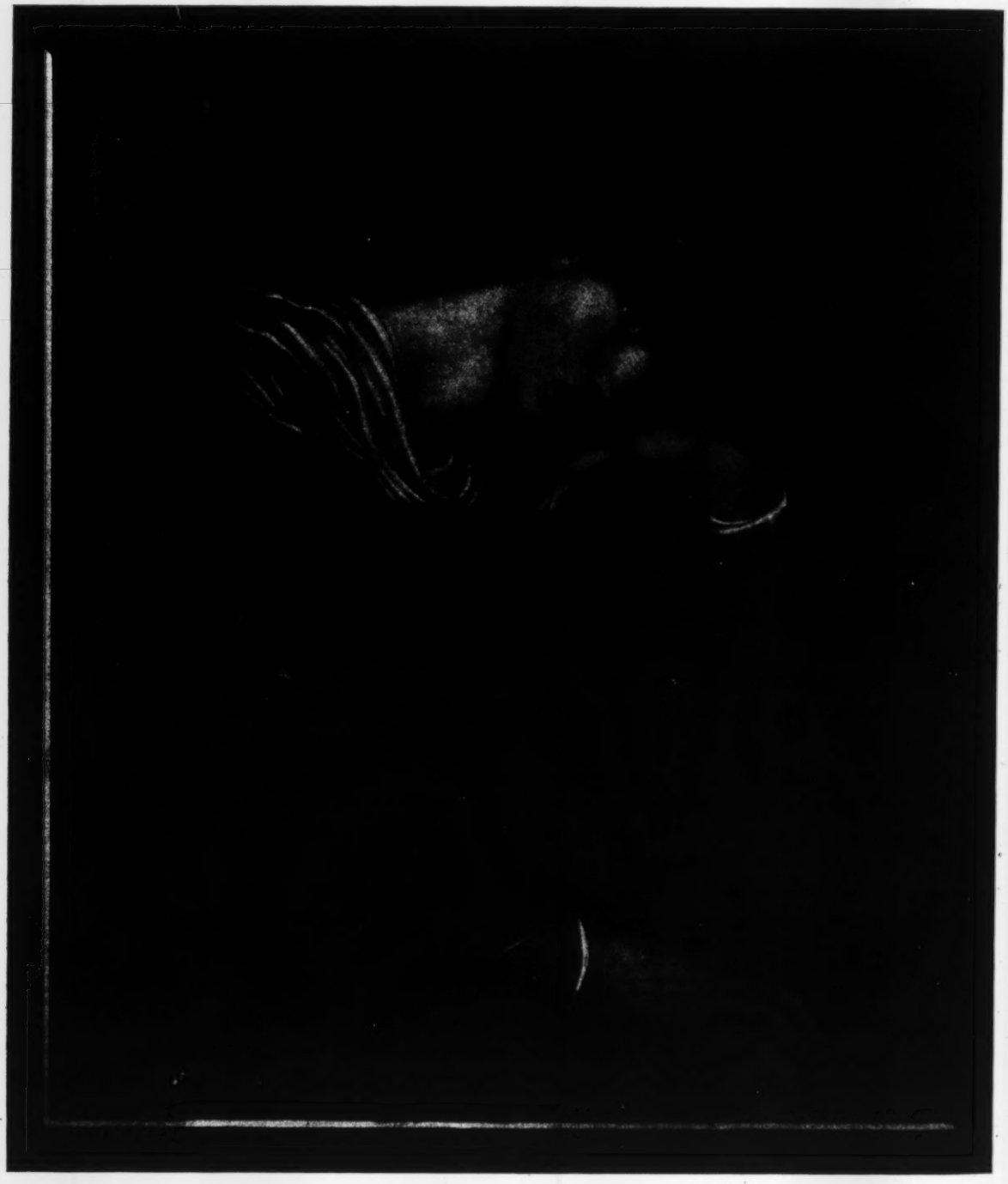

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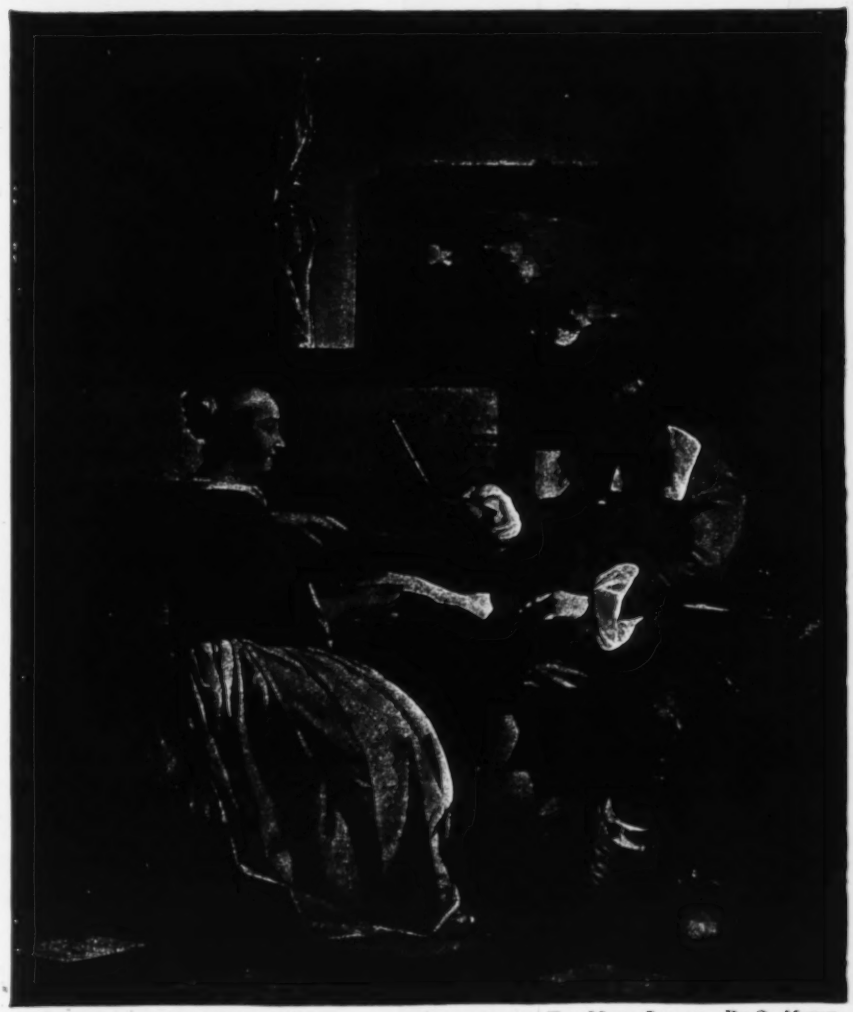

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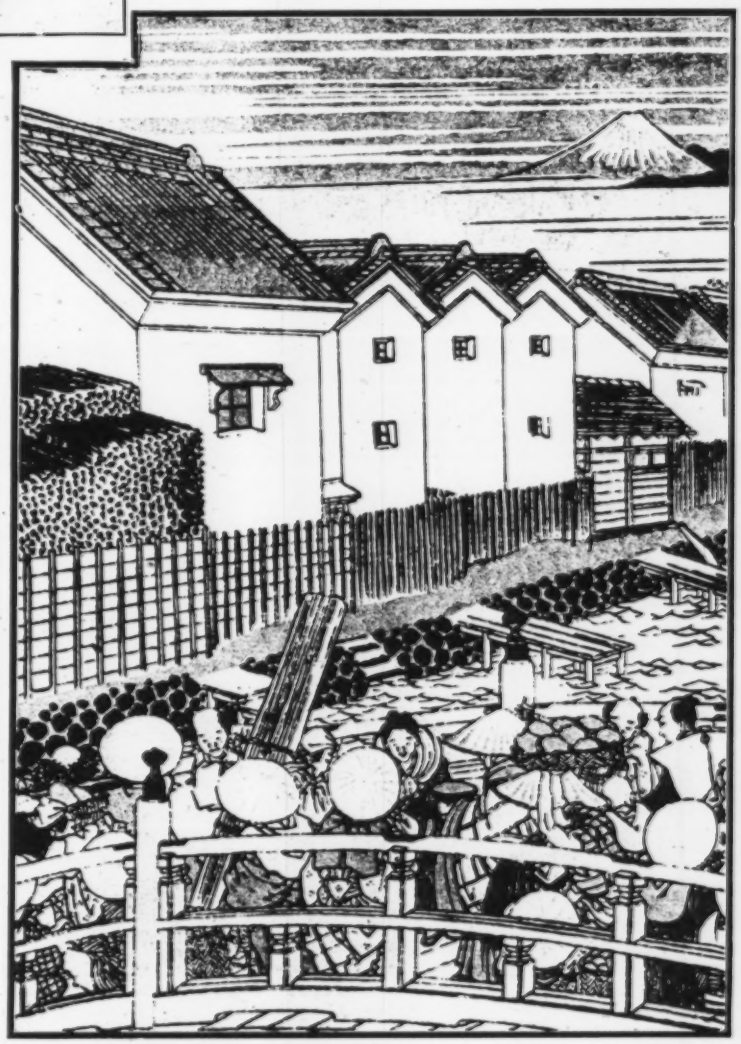

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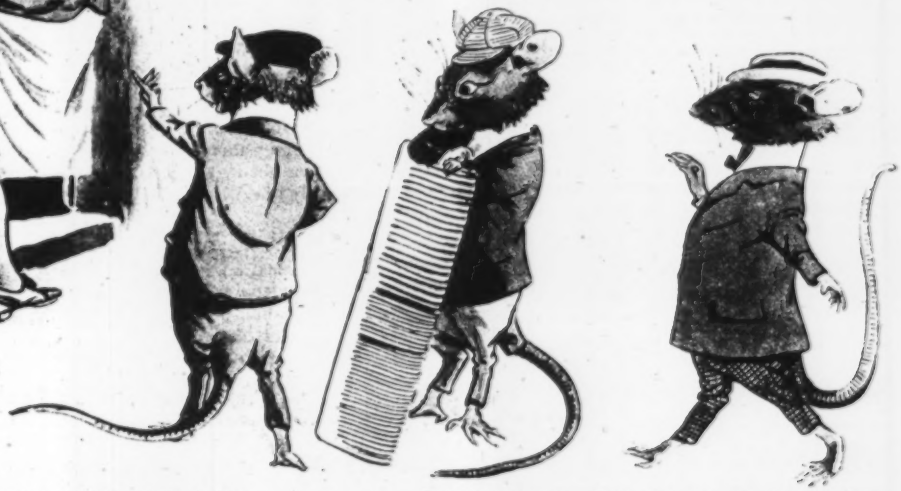

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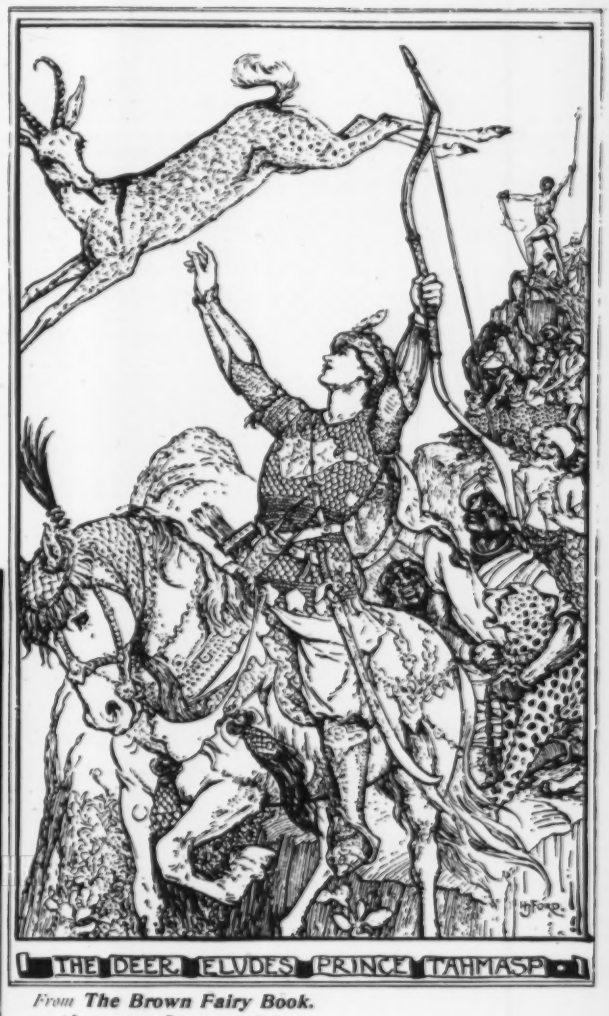

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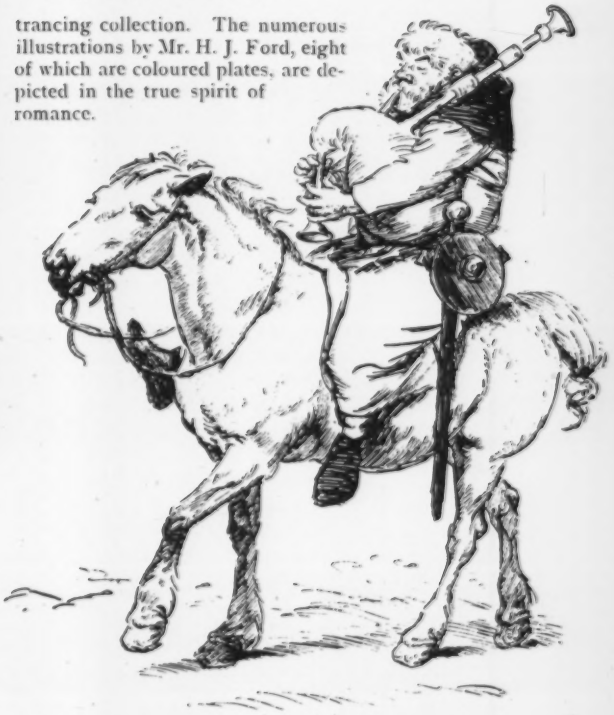

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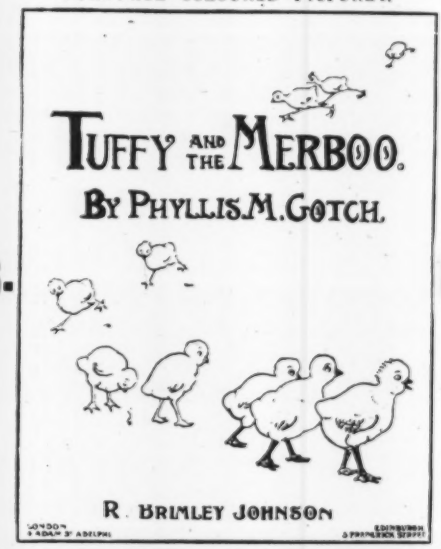

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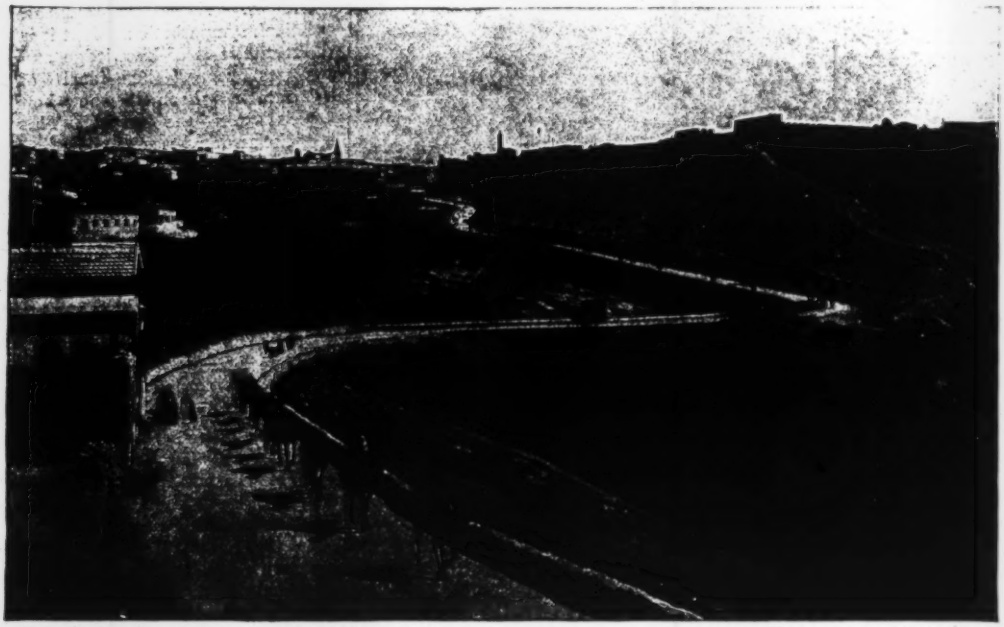

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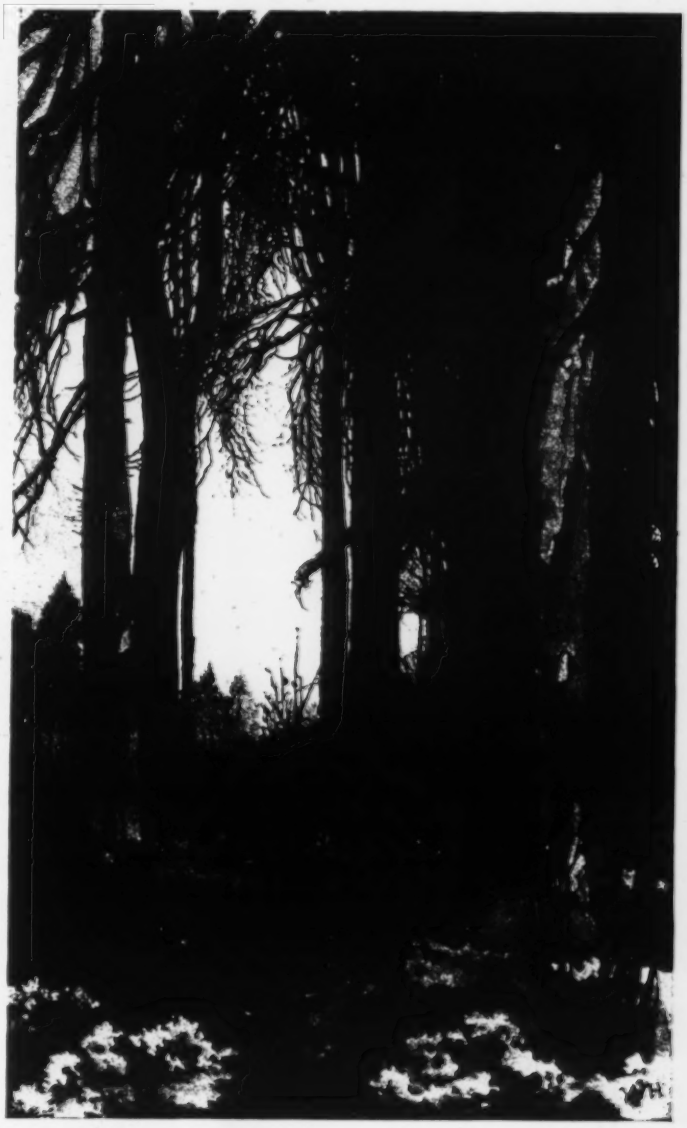

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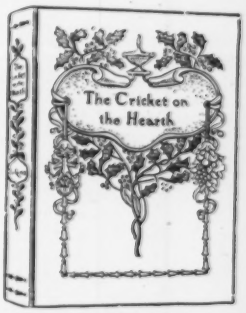

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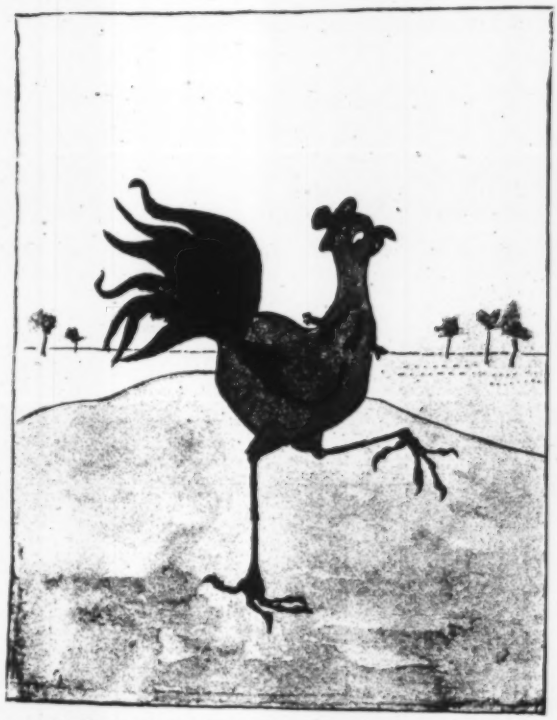

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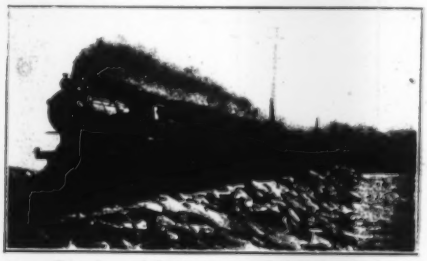

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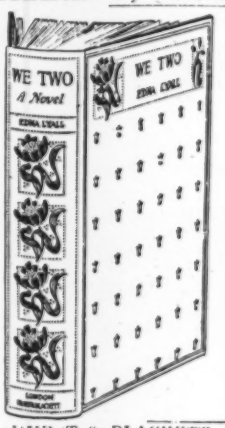

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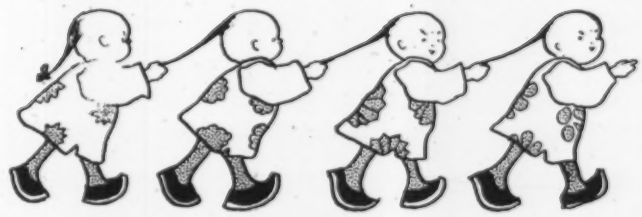

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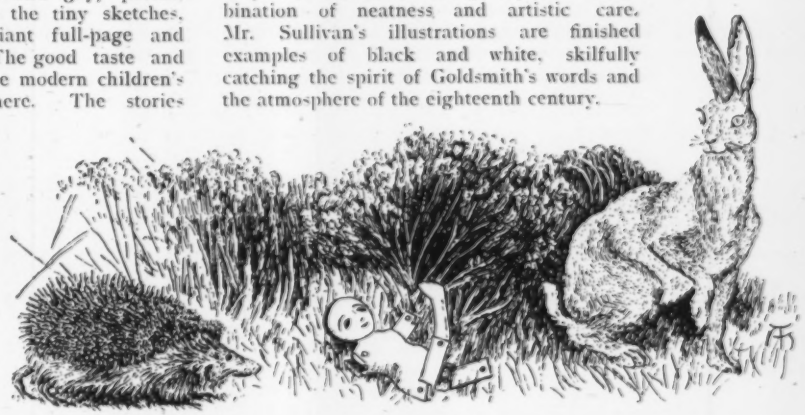

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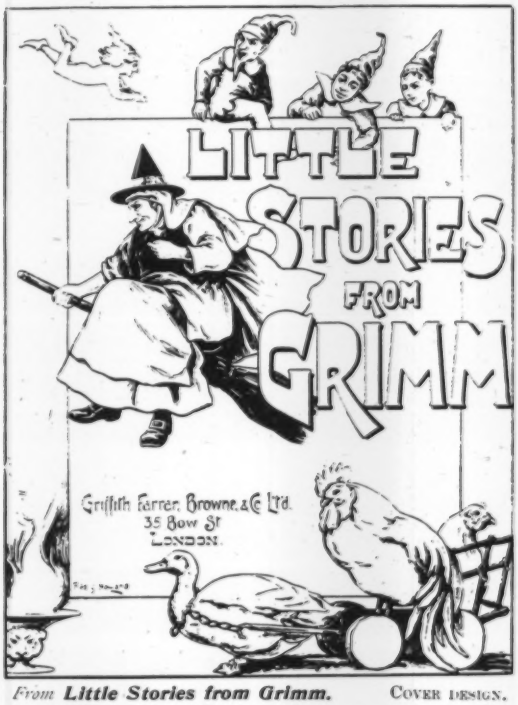

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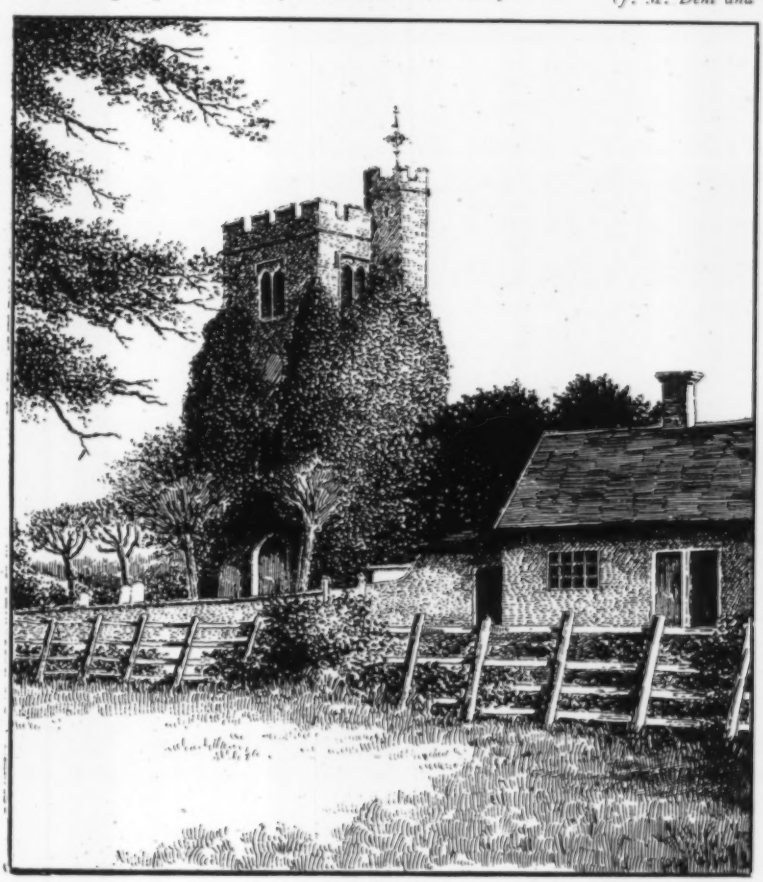

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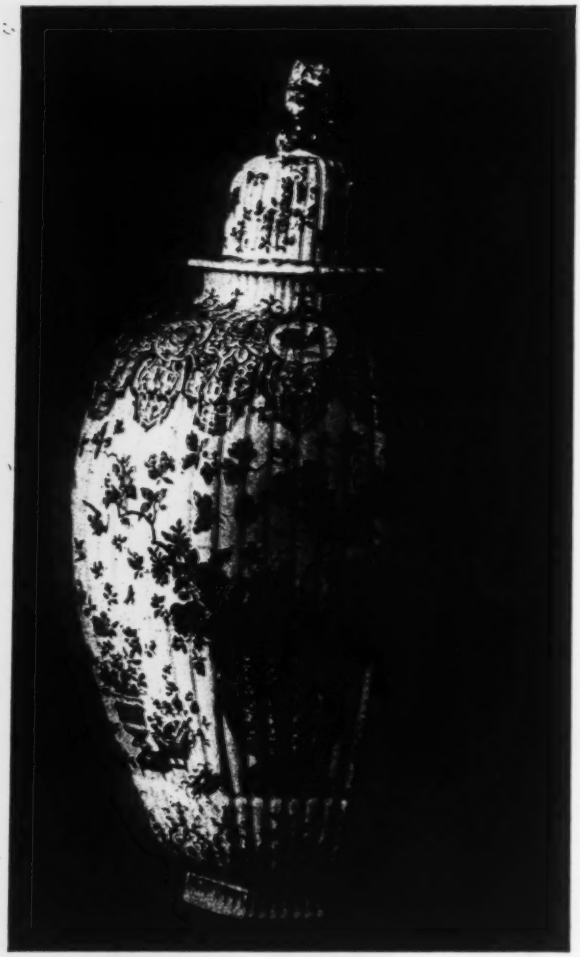

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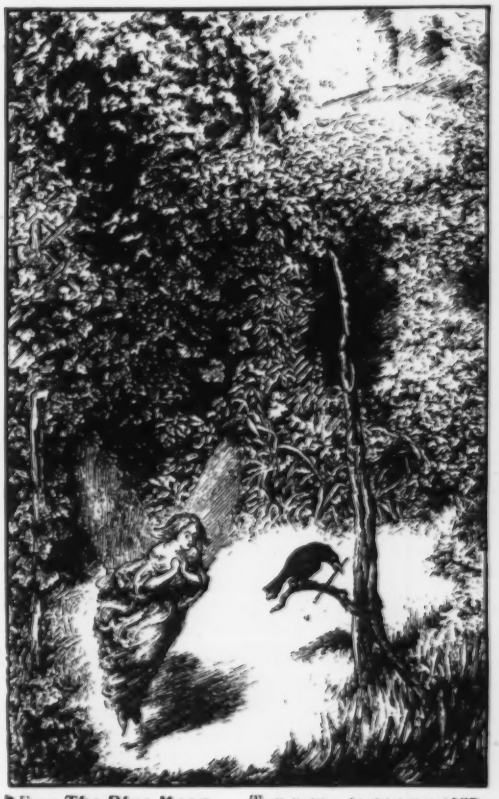

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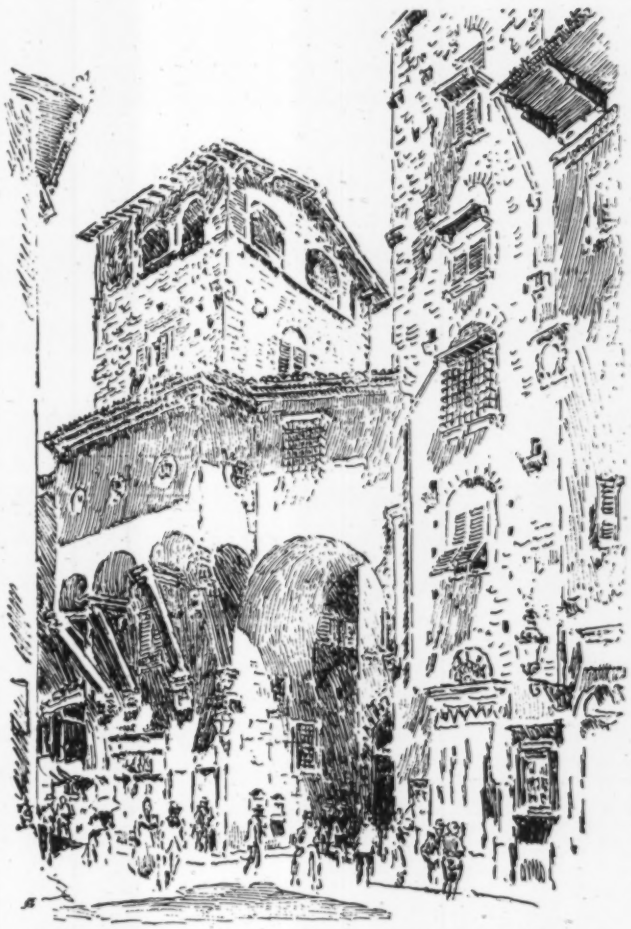

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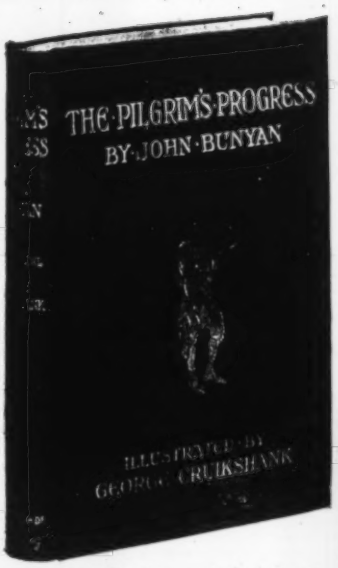

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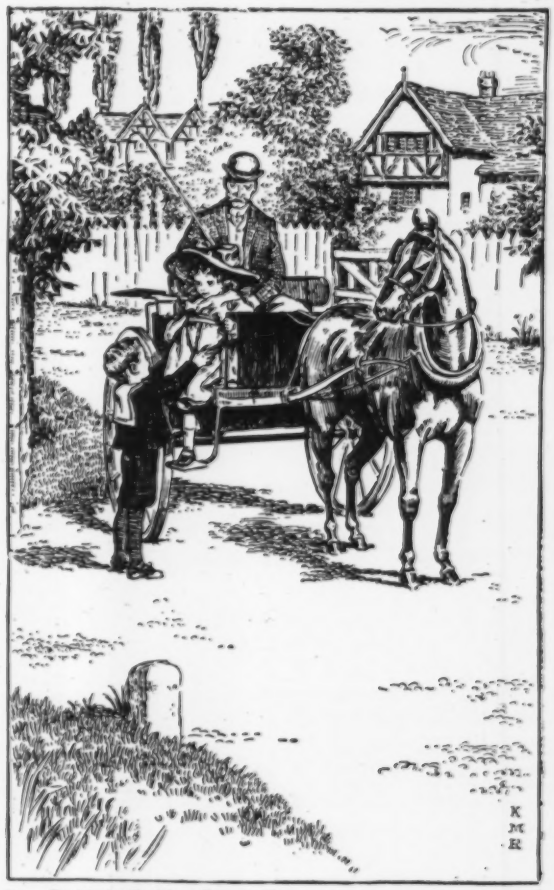

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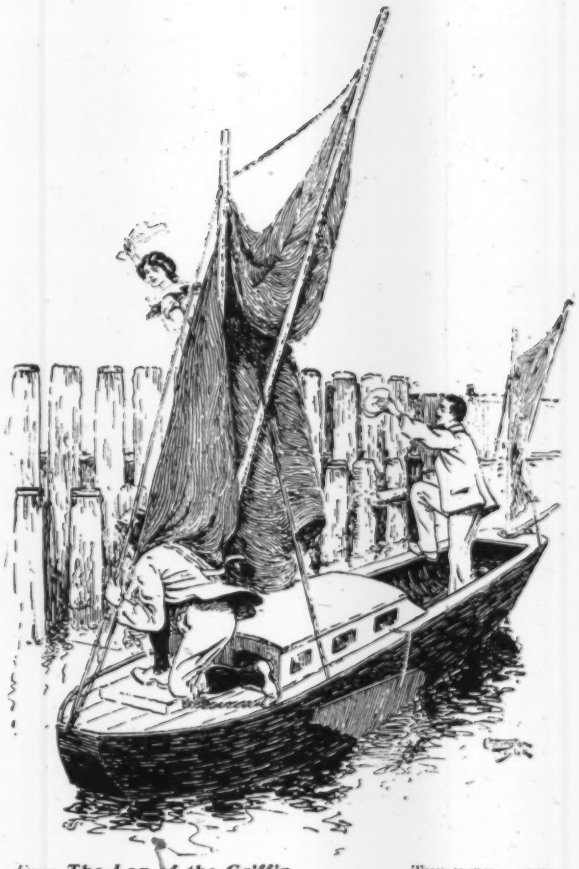

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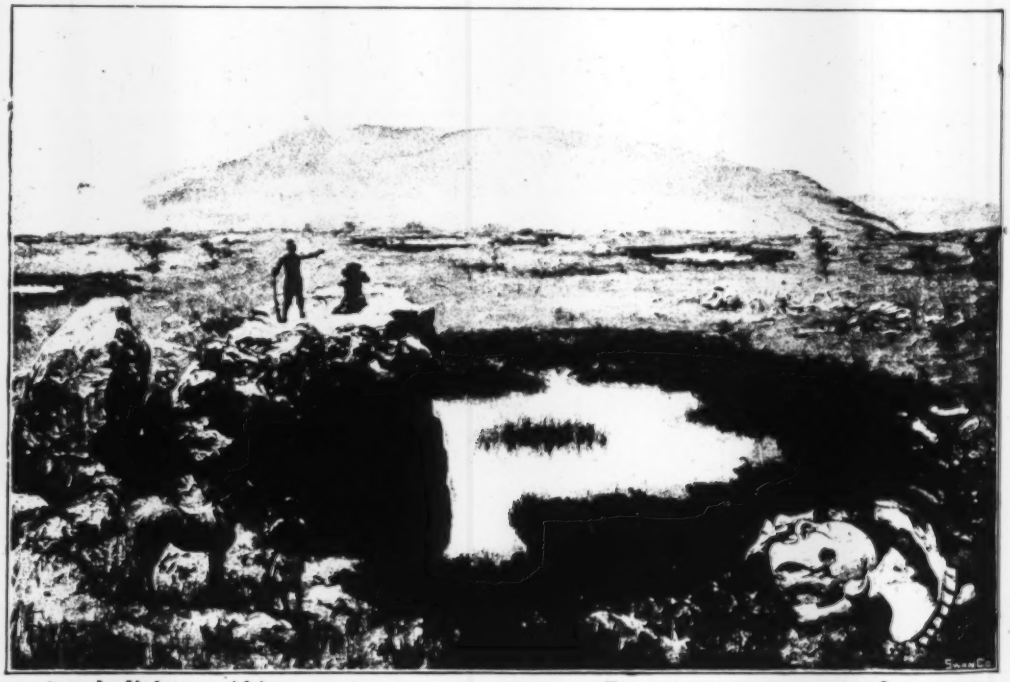

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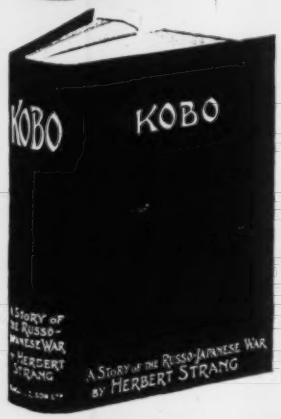

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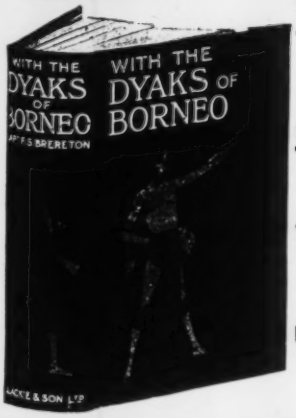

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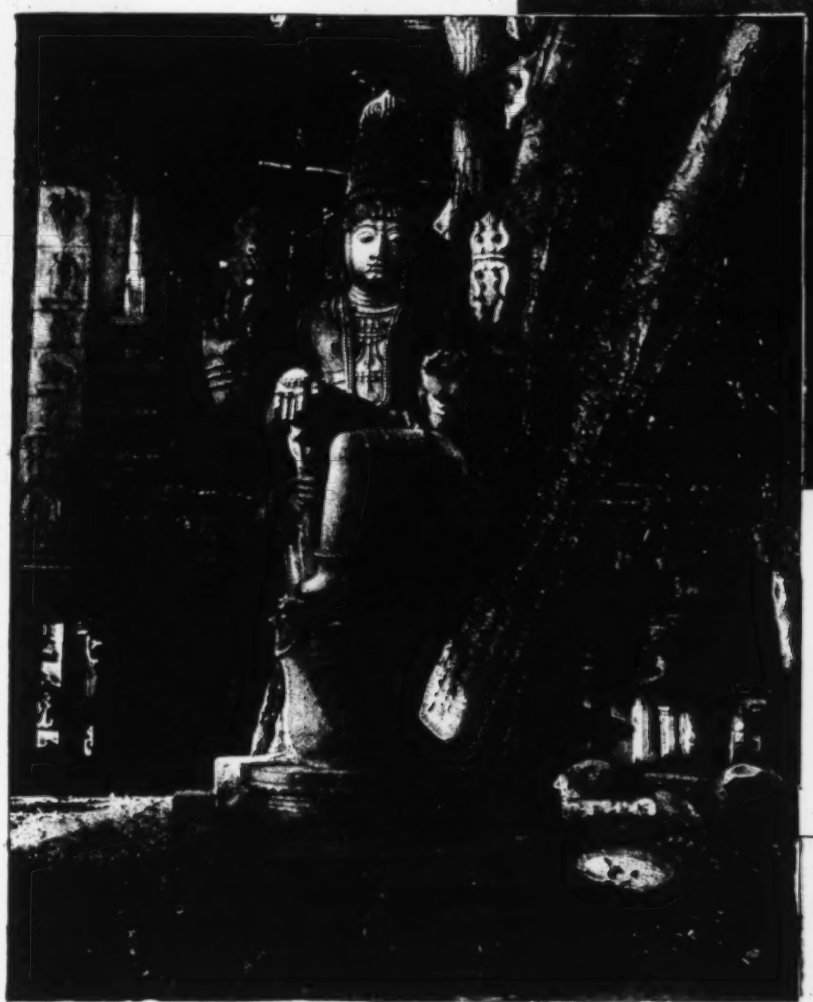

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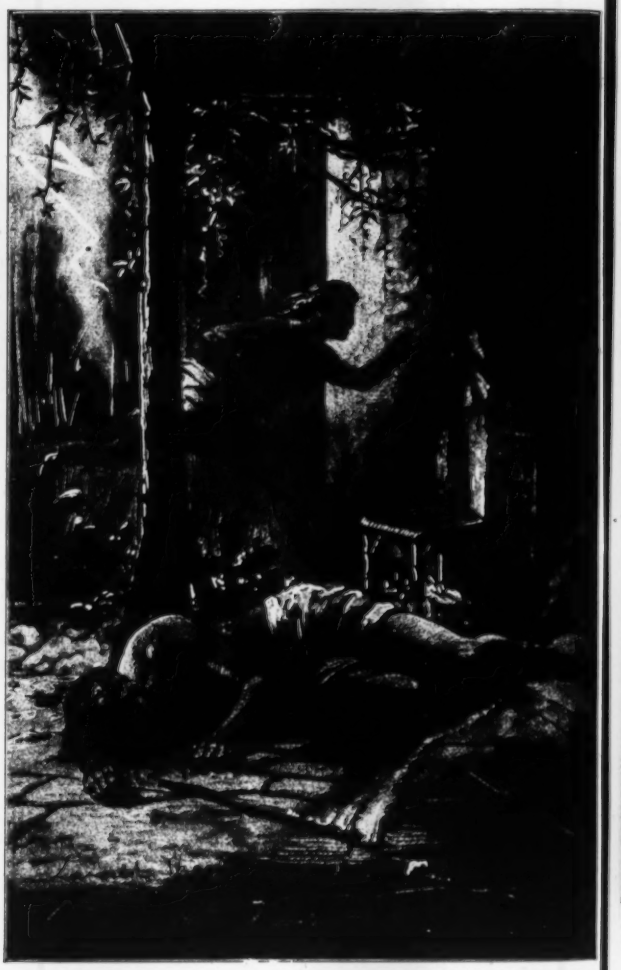

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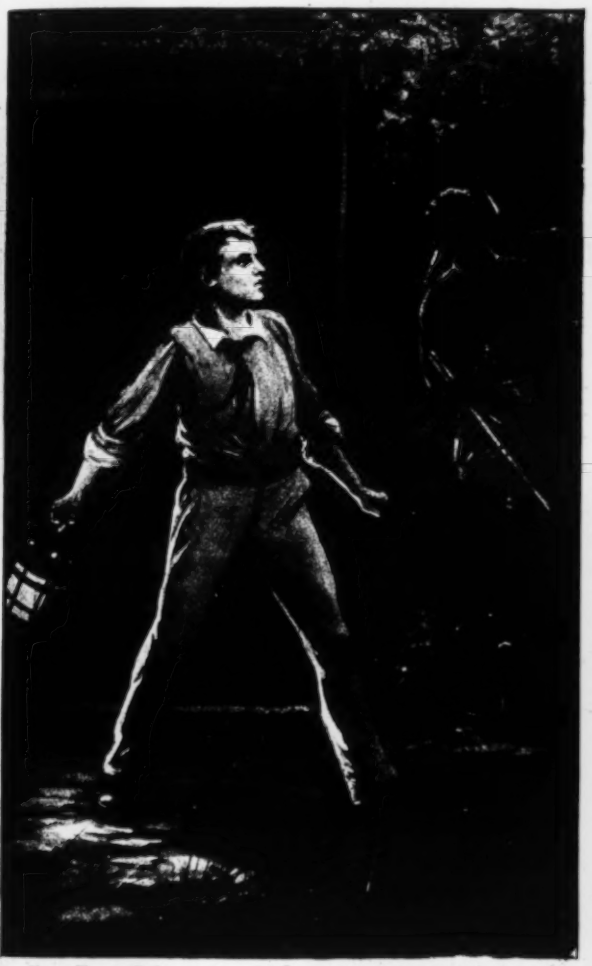

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